# Fernandito...canta al Amor

## Fernandito Villalona



K-80000 / STEREO

Lado (A)

1.- FOSAS PARA DOS - 5:09
2.- SERENATA A MAMA - 3:20
3.- MADRE MIA - 4:09
4.- DIOS TE SALVE MUJER (Yaqui Nuñez) - 2:59

Lado (B)

1.- ABUELITA - 2:40
2.- YO SE (Olga Lara) - 4:15
3.- TE PROMETO - 4:26
4.- EL RETRATO DE MAMA - 2:13

Productor: FERNANDITO VILLALONA
Arreglos, Direccion y Orquesta: BERTICO SOSA
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K-80000 / STEREO
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STEREO

P/V-10584



# The Greatest Gift

# Mighty Cross Singers

STEREO

® PRAY/VIRTUE
RECORDS

P/V-10584

# Mighty Cross Singers

***This album is dedicated to the late Elizabeth Harmon Byrd.***

**The *"Mighty Cross Gospel Singers"* was started in the early sixties. During the course of time, the members of the group have changed drastically. *Willie S. Byrd*** *(business manager and baritone),* **is the only original member of the *Mighty Cross Gospel Singers*. Through the years, he has been joined by *Decon Joseph Woodson*** *(lead, tenor/ baritone),* ***Tom "Pop" Fuller*** *(lead, tenor/baritone, fifth),* ***Solomon Johnson*** *(lead, baritone/tenor),* ***Effie Bolden*** *(lead, tenor)* **and *Frank McCall*** *(lead, baritone/tenor),* **A year and six months ago, *The Blain Family,* musicians for the Cross, became members: *Leon Blain,*** *guitarist,* ***"Professor" Edward L. Blain IV,*** *bassist;* ***Harry A. Blain*** **and *Curtis Blain Jr.,*** *percussionists.* **Together they have brought the *Mighty Cross Gospel Singers* to an ultimate level of perfection.**

## P/V-10584-A

**1. Greatest Gift 2:33**
(W.S. Byrd) Mary Hill Music (BMI)
**2. He Has Been Good To Me 3:57**
(E. Bolden) Mary Hill Music (BMI)
**3. Close To Thee 5:05**
(F.J. Crosby-Arr.) Mary Hill Music (BMI)
**4. Baptize Me 3:36**
(E. Bolden)

## P/V-10584-B

**5. Change 3:28 Lead; E. Bolden**
(E. Bolden & E.L. Blain III)
**6. Rought Side Of The Mountain 3:45**
(Rev. C. Bolden)
**7. Jesus Knows 2:58 Lead; T. Fuller**
(T. Fuller)
**8. Operator 2:36 Lead; S. Johnson**
(Arr. S. Johnson) Mary Hill Music (BMI)
**9. Glory & Honor**
(C. Anton)

*Engagements Booked By:*
Willie S. Byrd
1010 West 8th. St.,
Chester Pa., 19013 215-TR-4-4166
or Leon Blain 302-944-1532

NATIONAL RECORD DISTRIBUTOR

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by: Virtue Recording Studios
Engineers:
F. Virtue
M. Virtue

Virtue
1618 North Broad Street
Phila., Pa. 19121
215-763-2825

Borinquen

DG-1059

# NUEVOS CANTARES de NAVIDAD

## canta: EL TRIO VEGABAJEÑO



# *NUEVOS CANTARES de NAVIDAD*

Borinquen
DG-1059

*canta:*
*El Trio Vegabajeño*

**Cara A**

SUBAN CAMPESINOS
DE LEJANAS TIERRAS
ESTA NOCHE BUENA
CANTEMOS EN NAVIDAD
NOCHE DE REYES MAGOS
BRISAS DE NAVIDAD

**Cara B**

ESTO ES NAVIDAD
LA NAVIDAD
LA SALVE DE NAVIDAD
H O S S A N N A
GLORIA DE NAVIDAD
TRULLA DE NAVIDAD



1050



1014



1029



1030



1033



1060



1048



1058

1C 163-30 125/26
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Reflexe
STATIONEN EUROPÄISCHER MUSIK

# WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450–1550)

Seite 1

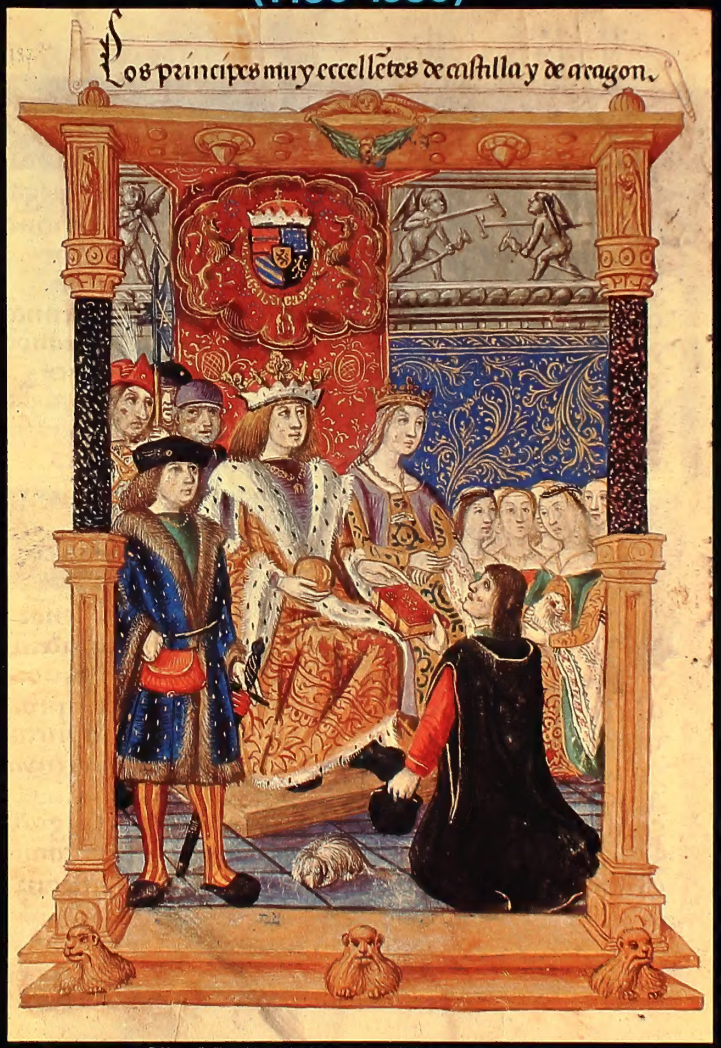
## HOFMUSIK UND FRAUENLIEDER

im Zeitalter der Entdecker (1492–1553)

**„Villancicos" aus „Cancionero de la Colombina" (Ende des 15. Jahrh.)**
Niña y viña (anonym)
Propiñán de melyor (anonym)
Como no la andaré yo? (anonym)
**Recercada** (anonym)
**Fantasia** (Luys Milan; um 1500 – nach 1561)
**Pavana** (Luys Milan; um 1500 – nach 1561)
**„Villancicos" aus „Cancionero de Palacio" (1490–1530)**
Al alva venidi, buen amigo (anonym)
Perdi la mia rrueca (anonym)
A los baños del amor (anonym)
Fantasia (anonym)
Romanesca (anonym)
Pues bien para esta (Garcimunós)
Si avéis dicho, marido (anonym)

Seite 2

**„Romances" aus „Cancionero de Palacio" (1490–1530)**
Si d'amor pena sentis (anonym)
O voy (Román)
Qu' es de ti, desconsolado (Juan del Encina; 1468–1529)
**Recercadas sobre renores**
Recercada 4 (Diego Ortiz; 1525–?)
Recercada 5 (Diego Ortiz; 1525–?)
Recercada 6 (Diego Ortiz; 1525–?)
**„Villancicos" aus „Cancionero de Uppsala" (1500–1550)**
Yo me soy la morenica (anonym)
Si la noche haze escura (anonym)
Soleta só jo aci (anonym)
Con qué la lavaré (anonym)
Soy serranica (anonym)



P. Marcuello überreicht sein Werk Isabel der Katholischen und Ferdinand von Aragon

Seite 3

## SEPHARDISCHE ROMANZEN

aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (anonym)
El rey de Francia tres hijas tenia (anonym)
Una matica de Ruda (anonym)
Palestina hermoza (anonym)
Nani, nani (anonym)
El rey que tanto madruga (anonym)

Seite 4

Por qué llorax blanca niña (anonym)
Morcios los mis moricos (anonym)
Lavava y suspirava (anonym)
Paxarico tu te llamas (anonym)
La Reina xerifa mora (anonym)
Por alli pasó un cavallero (anonym)

ENSEMBLE HESPÈRION XX

**Montserrat Figueras,** Sopran
**Jordi Savall,** Tenor- und Baßgambe, Fidel und Chitarra saracenica (gestrichen)
**Hopkinson Smith,** Renaissancelaute, Laute und Chitarra saracenica
**Lorenzo Alpert,** Flöte und Schlaginstrumente
und
**Arianne Maurette,** Gambe
**Pere Ros,** Gambe
**Gabriel Garrido,** Schlaginstrumente
**Pilar Figueras,** Dudelsack

Aufnahmen in Basel, Münstermuseum

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**Gerd Berg**
Tonmeister
**Johann Nikolaus Matthes**

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DIGITAL RECORDING by teldec

# NORMAN CASIANO



## Me ha dado por recordar

CR RECORDS

# NORMAN CASIANO

## Me ha dado por recordar



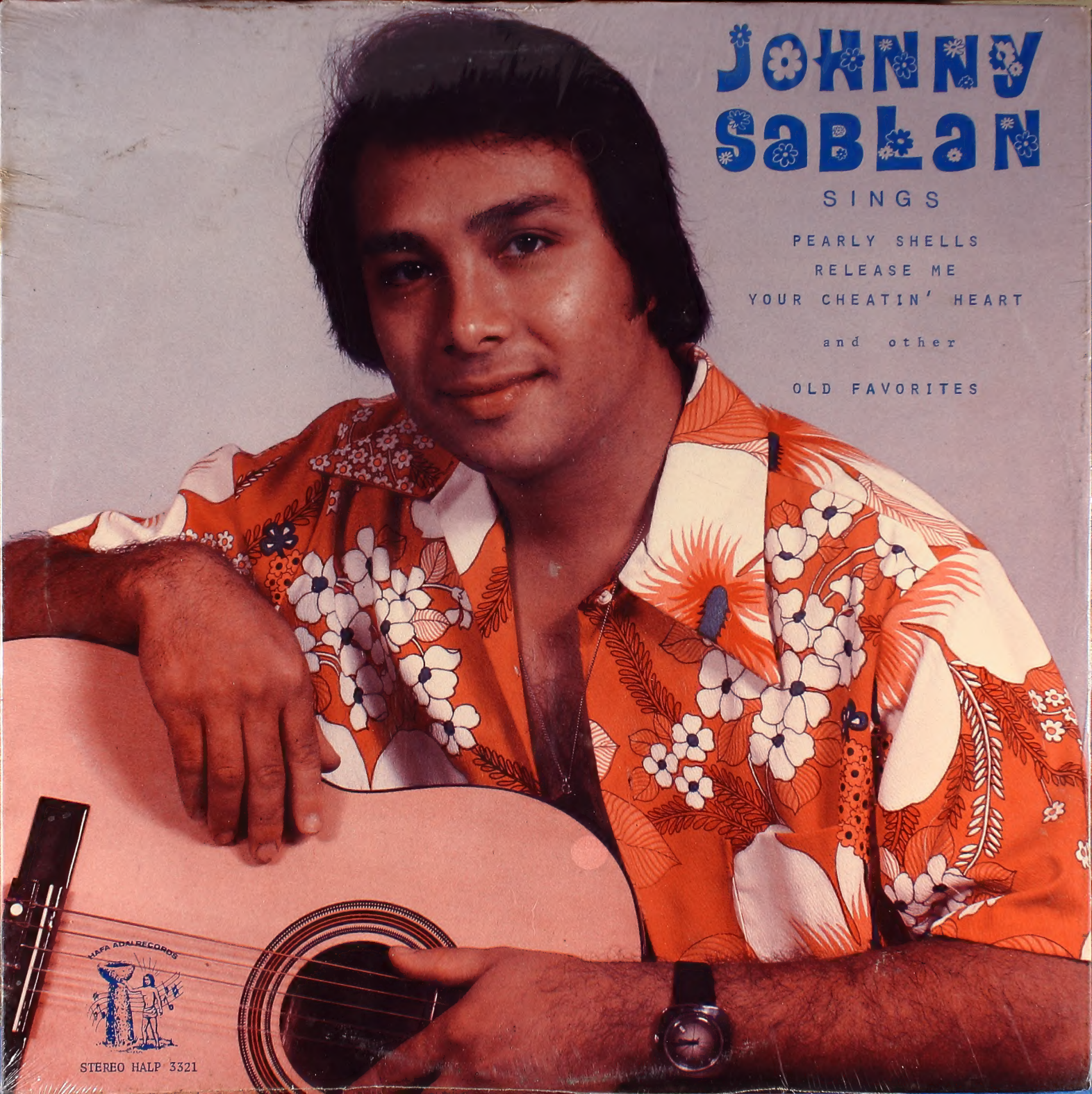
LADO A

1. ME HA DADO POR RECORDAR
*MARIA E. LA SALLE*
2. TANTO TE AME
*RUBEN MALDONADO*
3. PATRICIA
*LEDESMA Y CASIANO*
4. DIME POR QUE
*RAFAEL LEDESMA*

LADO B

1. PLEGARIA
*VICTOR TORRES*
2. SI TAN SOLO EN LA VIDA
*RAFAEL LEDESMA*
3. HOY COMO AYER
*RAFAEL LEDESMA*
4. ME HA DADO POR RECORDAR
*MARIA E. LA SALLE*

**PRODUCCION DE:** *C/R Records, Inc.*
**ESTUDIO GRABACION:** *V. U. Recording Studio*
**ARTE Y DISEÑO:** *Luis Grasso / Graphic Designer*
**MASTER & IMPRESIONS:** *Armada y Fernández*
**FOTO:** *Ramón Feliciano*
**LP-002**


JOHNNY
SABLAN
SINGS
PEARLY SHELLS
RELEASE ME
YOUR CHEATIN' HEART
and other
OLD FAVORITES
HAFA ADAI RECORDS
STEREO HALP 3321

# JOHNNY SABLAN

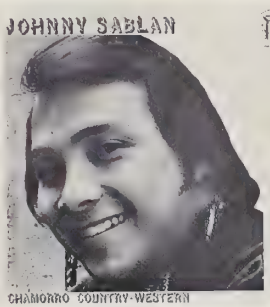
This is versatile composer-singer JOHNNY SABLAN'S 10th Record Album devoted to the preservation of the Chamorro culture, presenting for the first time old favorites as requested by his many fans in Guam. The style of music recorded here is a combination of ISLAND/COUNTRY/WESTERN which features a unique musical blending of the East and West.

On the first side of the LP JOHNNY sings both in American and Chamorro lyrics to such great favorites as "PEARLY SHELLS," "YOUR CHEATIN' HEART," and "RELEASE ME." "MAKING' WHOOPEE!" is slated to be released as a single in the United States. Side two features contemporary folk songs highlighted by island instruments and group singing. Chamorro lyrics of the Country favorites were composed by JOHNNY SABLAN and GREG GUEVARA, both noted as Guam's most famous composers and lyricists.

OTHER HAFA ADAI RECORDS & TAPES
OF JOHNNY SABLAN




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HALP 3313



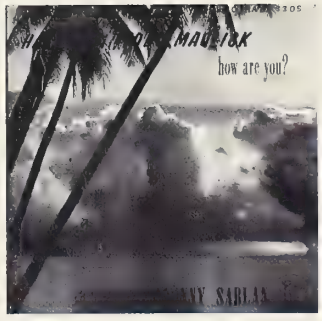
HALP 3319




HALP 3315



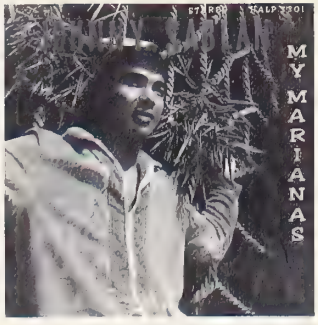

HALP 3311




HALP 3305




HALP 3303




HALP 3301




HALP 3300

THIS ALBUM IS ALSO AVAILABLE ON STEREO TAPES

STEREO HALP 3321

HAFA ADAI RECORDS T.M.

## SIDE ONE

1. **PEARLY SHELLS**
   (Petlas Chegai)
   (Edwards-Pober)
   Chamorro Lyrics: Johnny Sablan
   Criterion Music Corp. (ASCAP)
2. **RELEASE ME**
   (Sotta Yu)
   (Miller-Williams-Yount)
   Chamorro Lyrics: Greg Guevara
   4-Star Music Co. Inc. (BMI)
3. **LET IT BE ME**
   (Potlo Ya Guao)
   (Curtis-Delanoe-Becaud)
   Chamorro Lyrics: Johnny Sablan
   France Music Co. (ASCAP)
4. **YOUR CHEATIN' HEART**
   (Korason Mo Gof Dakun)
   (Hank Williams)
   Chamorro Lyrics: Greg Guevara
   Fred Rose Music, Inc. (BMI)
5. **BEFORE THE NEXT TEARDROPS FALL**
   (Antes Deo Toho i Lagomo)
   (Peters-Keith)
   Chamorro Lyrics: Greg Guevara
   Fingerlake Music Inc. (BMI)
6. **MAKIN' WHOOPEE!**
   (Kahn-Donaldson)
   Chamorro Lyrics: Johnny Sablan
   Donaldson, Douglas & Gumble, Inc. (ASCAP)

Guest Artist on "Let It Be Me": BRUNI

## SIDE TWO

1. **GUAI'YA i GUMAE'YA HAO (ASCAP)**
   (Love The One That Loves You)
   Johnny Sablan
2. **MEMORIAS Y CHATANGMAK (ASCAP)**
   (Memories at Dawn)
   Greg Guevara - Johnny Sablan
3. **BIRA HAO MAGI QUERIDA NENE (ASCAP)**
   (Return to Me Sweetheart)
   Johnny Sablan
4. **TOHO I LAGOHO (ASCAP)**
   (Teardrops) Harbor Lights
   (Kennedy-Williams) (Greg Guevara)
   Chappell & Co. Inc. (ASCAP)
5. **HAGO FIHO EN'MAHALANGE (ASCAP)**
   (We Miss You)
   Rita Sablan - Johnny Sablan

---

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My heartfelt thanks and Si Yuus Maase to all of the sincere and devoted people involved in this musical effort . . . in memory of my brother Joe.
Johnny Sablan

Producer/Arranger: JOHNNY SABLAN
Recorded by: HOWARD WOLAN
Mixed by: HOWARD WOLAN & JOHNNY SABLAN
Mastered by: FERN DORRELL
Cover Photography: BOB BUCHER
Cover design/layout/notes: ART BENSON

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Recorded at the MUSIC MACHINE Studio City, Calif. February 1977
Printed in USA

# T.K. and Company



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ACADEMY PRICE
$ 1.00

*Taste and see*

*INGREDIENTS*

*Side One*
*Taste & See*
*The Search*
*You Help Me*



*Side Two*
*Talk to Me*
*Lies*
*White Knuckles*

*All songs written by Tony Bolton*
*Express Image Publishing, BMI*

# *Tony & Kimberly Bolton*

Producer: Tony Bolton
Recorded at Huff Recording Studio, Laurel, Mississippi
Engineer: David Huff
Mixing: David Huff & Tony Bolton
Mastered: Ardent Recording Studio, Memphis, Tennessee
by Larry Nix
Album Concept: Tony & Kimberly Bolton
Album Cover Design: Way Associates, Inc. Destin, Florida
Photography: Bea Daily

TK & Company is an outreach ministry of The Chapel (Ft. Walton Beach, Florida). We praise the Lord for the Love, Trust, Prayers, and Teaching we receive from this Great Body of Believers.

This album is dedicated to Jesus Christ; may He receive all honor and glory.

We want to thank our parents for their loving support and understanding; for without their help and belief in our ministry, we could not have accomplished our goal. We love you all.

For more information about this album or The Chapel Ministries, contact:

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"Express Image" Records

# BEN OAKLAND'S COMPOSITIONS

**I'll Take Romance** — EYDIE GORME • **Champagne Waltz** — LAWRENCE WELK • **Cool Tango** — DAVID ROSE • **Java Jive** — TAMMY GRIMES • **Bellisima** — TONY MARTIN • **Newsbeat** — BEN OAKLAND

**What's Your Hurry Beatrice** — BEN OAKLAND • **If I Love Again** — TONY BENNETT • **Sidewalks of Cuba** — TED HEATH

**Winter Sun** — TONY MARTIN • **River River** — PEGGY LEE • **Beau Night In Hotchkiss Corners** — RICKY ALAN

# BEN OAKLAND'S COMPOSITIONS

**SIDE 1**

**1. I'LL TAKE ROMANCE**
Eydie Gorme
(2:20)

**2. CHAMPAGNE WALTZ**
Lawrence Welk Orchestra
(2:29)

**3. COOL TANGO**
David Rose Orchestra
(2:44)

**4. JAVA JIVE**
Tammy Grimes
(2:13)

**5. BELLISIMA**
Tony Martin
(2:29)

**6. NEWSBEAT**
Ben Oakland Orchestra
(2:04)

**SIDE 2**

**1. WHAT'S YOUR HURRY BEATRICE**
Ben Oakland Orchestra
(2:28)

**2. IF I LOVE AGAIN**
Tony Bennett
(3:17)

**3. SIDEWALKS OF CUBA**
Ted Heath Orchestra
(2:50)

**4. WINTER SUN**
Tony Martin
(2:33)

**5. RIVER RIVER**
Peggy Lee
(3:08)

**6. BEAU NIGHT IN HOTCHKISS CORNERS**
Ricky Alan Orchestra
(2:24)

Although still a comparatively young man (born 1907) his musical career started at the age of nine, with a concert at Carnegie Hall. In his teens he was pianist for Helen Morgan and George Jessel.

He wrote Music and Sketches for Fannie Brice; Ziegfeld Follies; Hold Your Horses, starring Joe Cook and Dave Chasen (of restaurant fame); Earl Carroll's Vanities and Sketch Book; George White's Gay White Way; Billy Rose's Casino de Paree; Schubert's Americana, Cotton Club Reviews, etc., etc.

Music for Films: starring Cary Grant, Grace Moore, Irene Dunne, Mae West, Rita Hayworth, Edward G. Robinson, Eddie Cantor, Marx Brothers, Jimmie Durante, Milton Berle, Fred McMurray, Mitzie Gaynor, etc., etc.

Producer and Writer of Personal Appearance tours for: Van Johnson, Gisele McKensie, Nannette Fabray, Josephine Baker, Joe E. Lewis, Nelson Eddy, Jeanette McDonald, Tony Martin, etc., etc.

Some of Mr. Oakland's music which have become standards are: I'll Take Romance; I'll Dance At Your Wedding; The Champagne Waltz; If I Love Again; Two Loves Have I; Java Jive; Roses in December; I Promise You; Valse Moderne, Cool Tango, etc., etc.

Currently the airwaves have been carrying the Tunes of News Beat; Winter Sun (written with Alan Rosenus) lyrics by Paul Francis Webster with Tony Martin doing the vocalizing; Bellisima; and a very gay, catchy instrumental entitled, "What's Your Hurry Beatrice."

Ben Oakland received two academy nominations for motion pictures, The Awful Truth and I'll Take Romance.

He had been Chairman for five years of the West Coast Committee of Song Writers Protective Association when he retired to produce his own T.V. shows, Down Tin Pan Alley and the George Jessel Show.

Among the many dozens of citations and awards he has received for national and local achievements . . . he treasures his Academy Award nominations; the U. S. Treasury Department Award for selling U. S. Treasury Bonds during the war effort, and while serving as Chief of Entertainment for the Air Service Command for three years; The Hollywood Bar Association Award; The Award from Sunair Home for Asthmatic Children; The Global City of Hope Award; Honored three times by the San Francisco Press Club; and by the Women's Division of the United Jewish Welfare Fund of Los Angeles.

He is currently a member of ASCAP (American Society of Composers, Authors and Publishers) Advisory Board. Mr. Oakland is the producer of the T.V. version of "Down Tin Pan Alley" starring ASCAP's outstanding writers.


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RAQUEL MONTERO
AVILDA
ESTOY METIDA CONTIGO

# AWILDA

## "YO NO SOY ESA"

LADO A

AMIGOS NO
YO NO SOY ESA
TIC - TOC QUIEN ES
TRISTE CORAZON
LA PLAYA

LADO B

ADIOS CHICO DE MI BARRIO
ESTOY METIDA CONTIGO
YA YO LO SE
SI LOS NIÑOS GOBERNARAN EL MUNDO
TU

ARREGLOS DE: MAXIMO TORRES



HOROSCOPO RECORDS
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H-05

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# THE *Singing*

# SPICER FAMILY

# *Going Home*



# THE *Singing* SPICER FAMILY

•STEREO•
700310

# Going Home



GUESS WHO IS FOREMAN

Wonderful Saviour
Life Is Worth Living
He Looked Beyond My Faults
Sheltered In The Arms Of God
Jesus Is Coming Soon
Lonely Road

Don't Take My Cross Away
And Now I Have Everything
Going Home
Personal Saviour
Old Rugged Cross, Medley
Sweeter Gets The Journey



LAUGH–IN

During my years of attending gospel singing concerts, and, in recent years of organizing several myself, I have never seen a singing group that could so completely captivate audiences the way this talented and personable family does. I've sat among the people and observed closely as mouths began to drop open in utter amazement as 13 year old Randy would begin to lead out with his powerful tenor voice. 16 year old Lynn has an outstanding alto voice and even 11 year old Jeff has great singing ability for his age. Annette (Mom) Spicer has a rare combination of talent, poise and charm, and you really sense that she is "right at home" on the piano bench. Of course, last but not least is Clarence (Dad) Spicer who is the low-down member of the family (boss). He adds that special touch through his frequent testimonies and sermonettes, often sprinkled with humorous remarks.

Depending on the type of song they sing they will either put joy in your heart or tears in your eyes. Only the most hardened of individuals could remain unmoved by their singing, and even many of these are broken into a spirit of repentance.

In my humble opinion, this family is destined to be one of the most popular gospel singing groups in the country within the next few years, not because of their talent alone, but also because of their dedication to singing for the Lord.

Each member of this attractive family possesses great poise and charm both on stage and off. They are down-to-earth people and, if you will allow yourself to do so, I'm sure you will fall in love with them just as I have!

One thing I'd like to add is this: If you don't get a blessing from hearing this album, then, brother, you don't know what a blessing is!

A devoted friend and fan,

Richard (Dick) Schwaderer

Produced and Manufactured by ARTISTS RECORDING and RECORD PRESSING, Inc. Cincinnati, Ohio 45215

Silas Moore (Engineer)

WARNING! Proper care of this record will prolong its life and increase your listening enjoyment. A defective needle can cause distortion and may permanently damage your record. Clean record with a soft, damp cloth and keep in cover when not in use.

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Ron Von Bargen; bass
Danny Burton; piano
Weldon Hargraves; steel guitar
Denny Rice; drums

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3239 Old Oxford Road
Hamilton, Ohio 45013
Phone 1 - 513 - 895-4298

# *(God's Love Is)*
# *Eternal and Everlasting*

John Watson has assembled the ultimate gospel album. This ethereal creation is sometimes airy, heavenly, and fragile. At other times, it has the splendor of a magnificent and grand pageant. John is an extremely sensitive Christian writer whose inspired compositions are characterized by delicate, yet captivating, spiritual messages. He communicates these messages by the use of meaningful lyrics accompanied by music possessing great imagery. John has set to music the text of two familiar hymns and transformed them into stunning new creations. Listen to *Nothing but the Blood* and actually visualize Christ's blood dripping from His body; or, *Oh, How I Love Jesus,* and be consumed by the tender and sensuous use of orchestration; hear Gabriel's trumpet on *Christ is Coming Back Again;* then witness the return of Christ in the futuristic presentation of *When Jesus Returns;* ***anticipate your resurrection when listening to*** *When I Rise;* give God the praise He so deserves with *Lord, Thanks for These Blessings;* Esther H. Bell-Watson, an extraordinary and gifted writer, adds a spiritual touch and poses the ultimate question in the "Broadway-sounding tune" *If I Don't Make It to Heaven (What Will I Do?);* finally receive the "good news" of God's enduring love in the title cut *(God's Love Is) Eternal and Everlasting.*

I commend John and the Saint Teresa of Avila (Catholic) Gospel Choir on this album. The listener is in for a very special treat. I am sure you will agree with me that these songs are of impeccable quality and infinite duration. They too, are ETERNAL AND EVERLASTING.

Forrest McCain, *Executive Producer*


*Special Thanks to Some Special People*

| | | |
|---|---|---|
| Arleen Christian | Roosevelt Johnson | George A. Stallings, Jr. |
| Sharon Covington | Reginald G. Lewis | Harold Sutton |
| Belva Fletcher | Forrest McCain | Jerry Thomas |
| Lolita Hickman | Jeannie E. Scott | Terry V. Thompson |
| Carolyn Holleman | Sharon Shapiro | Esther H. Bell-Watson |

*and the*
SAINT TERESA OF AVILA CHURCH FAMILY

*A John E. Watson Production*
Your Assurance of Excellence

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Memphis, Tennessee U.S.A.

# *Saint Teresa of Avila (Catholic) Gospel Choir*

The celebration of the Liturgy at Saint Teresa of Avila in Washington, D.C. is a mountain top experience. It was originally conceived to challenge and to bring back those Catholics who had fallen away from the Church. There was an urgent need to enhance the worship service because of the alarming rate at which we were losing members (especially Black members). Many felt that the Mass was no longer meaningful or fulfilling. We sought to implement gospel music in an effort to make the Liturgy more viable to Blacks with the condition that the quality of this music be of such excellence that it would appeal to all. Now, on any given Sunday, the worship service draws people from a 50-mile radius. They come to be a part of and to experience a vibrant and dynamic Liturgy, to hear power-filled preaching, and to glorify and honor God. Gospel music is now an integral part of the worship service.

The Sunday worship service is tremendously enhanced by the uniquely beautiful music ministry of the Saint Teresa of Avila Gospel Choir. Their jubilantly spirited singing refreshes, strengthens, and gladdens the heart. More importantly, it heals the wounds of our souls. Endowed by the Holy Spirit, the Choir leads the congregation in song with such fervor and conviction that one is compelled to release oneself to the presence, power, and the spirit of God. We now have a relevant Liturgy where all can share in the Joy of Jesus Christ.

Under the direction of John E. Watson, Minister of Music, this Choir has risen to notable and national acclaim in a short period of time. Mr. Watson's dedication to effecting reform in gospel music, especially in the area of performance and delivery, has been largely responsible for the Choir's celebrated recognition. This incredibly talented man of God has done much to place gospel among the ranks of the respected musical idioms. He has demonstrated that gospel music can be used effectively in the Liturgy when there is "spirit in the song and excellence in the performance."

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Father George A. Stallings, Jr., *Pastor*

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Rimsky-Korsakov

# ANTAR

SYMPHONIC SUITE, OP. 9

Ippolitov-Ivanov

## CAUCASIAN SKETCHES Op. 10

(complete)

Glière; RUSSIAN SAILORS' DANCE (from the ballet, The Red Poppy, Op. 70)

Maurice Abravanel, conductor / Utah Symphony Orchestra



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# Rimsky-Korsakov
# ANTAR
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*Antar,* composed in 1867/8, was the first major work in which Nikolay Rimsky-Korsakov (1844-1908) realized his great and unique powers as a composer. At the time the twenty-two-year-old composer was still an officer in the Russian navy, and had recently returned from a three year voyage during which he had stopped off in the United States.

In St. Petersburg he was avidly throwing himself into musical composition, forming with Mussorgsky, Borodin and Cui, under Balakirev's direction, the circle of national composers that came to be known as "The Five." He had already composed his first symphony, and he called *Antar* his *Symphony No. 2,* although it differed from the traditional concept of a symphony as much as did his later masterpiece, the *Symphonic Suite, Sheherazade,* of 1888. After he became professor of composition and instrumentation at the St. Petersburg Conservatory, he changed the appellation of *Antar* to *Symphonic Suite.* And indeed, while *Sheherazade* is a bigger and more spectacular work, the two compositions are cut from the same beautiful musical cloth, interwoven with Asian threads.

Antar was an actual Arabian poet and warrior who lived at about 600, and some of his poetry is still extant. The story used by Rimsky-Korsakov as the inspiration for his work finds Antar embittered by his mean and ungrateful treatment by the society he served, and living as a recluse in the ruins of the city of Palmyra, in the desert of Sham. He rescues a gazelle from attack by a bird of prey. Then in a dream he is transported to a sumptuous palace where he discovers that the gazelle was really the Peri (or Fairy) Gul-Nazar, Queen of Palmyra. Gratefully she rewards him with the three great joys of life. The first is revenge. The second is power. The third is love, after the fullness of which he is ready to die.

Although *Antar* is really not a symphony, this is not through any weakness of form. It is a finely constructed work in four movements each of which has its own organic life, although key motifs recur in all of them. But in it the composer was drawn into a musical direction away from orthodox practises. This was the employment of Asian-type melodies, and folk material similarly considered "exotic," with obedience to their own implicit harmonic, rhythmic and instrumental logic, instead of "Europeanizing" them. Indeed, this proved to be his important influence on twentieth century music, through his pupil Stravinsky and other composers.

In his reminiscences, Rimsky-Korsakov tells how he was attracted to "Syenkovski's (Baron Brambeus) beautiful tale *Antar,"* why he is in the main satisfied with his setting, and yet why he decided it was wrong to call it a "symphony." The first movement, for example, "is a free musical delineation of the consecutive episodes of the story, save that they are musically unified by the ever-recurring theme of Antar himself. It has no thematic development whatever; only variations and paraphrases." Yet the work as a whole is not a "story" delineation, but has its purely musical structure. With the second, third and fourth movements, "the tasks of depicting the joys of revenge, power and love are purely lyrical tasks calling for no fixed form: they merely denote moods and their changes, and thus allow complete freedom of musical structure."

I. *Largo; Allegro giocoso; Allegretto vivace*

The movement opens, *Largo,* with a musical depiction of the wide, sombre expanse of the desert. Then the two main themes are heard that will recur throughout the work. First, from the violas, is the hauntingly beautiful Antar melody. This is followed by the delicately florid theme of the Fairy, Gul-Nazar, from flutes accompanied by harp. A short episode depicts the battle with the bird. Then come the "variations and paraphrases" of the main themes, along with a cantabile 6/8 melody which the composer writes that he "borrowed from a French collection of Arab melodies of Algiers, which Borodin happened to possess." This evokes the sensuous life in the palace. The movement ends as it began, with Antar back in the desert.

II. *Allegro*

Depicting the first of the Queen's gifts of joys, that of revenge, this movement starts with and develops a stirring, "threatening" theme, along with which the Antar theme is put through rhythmic and contrapuntal transformations, evoking the hard edge of battle. The movement as a whole follows sonata form.

III. *Allegro risoluto alla marcia*

The second joy evoked here is that of power, beginning with music of processional splendor. Contrasting to the opening is a sinuous melody of Arab source which the composer had also found in Borodin's collection. The Antar theme is given a splendid statement by the brass to climax the movement, and the concluding chords are typical of the composer's original harmonic thought.

IV. *Allegretto vivace; Andante amoroso*

This movement is Antar's sweet and sensuous "love death," with the Fairy Queen, Gul-Nazar, in his arms. After an introduction recalling the palace of the first movement, a melody enters which Rimsky-Korsakov writes was given him by Dargomyzhsky, from a collection of Arabian melodies. This is beautifully interwoven with variants of the themes of Antar and the Fairy Queen, and runs its rhapsodic course to a peaceful end.

♦ ♦ ♦

Mikhail Ippolitov-Ivanov (1859-1935) was a Russian mechanic's son who early showed musical gifts, and studied at the St. Petersburg Conservatory under Rimsky-Korsakov. He then was appointed director of the Music School and orchestral conductor in Tiflis, in Georgia, and there studied intensely the musical strains of the Caucasus, producing among other books the authoritative *On the National Songs of Georgia.* Later he became a conductor in Moscow, and also taught at the Moscow Conservatory.

Ippolitov-Ivanov composed several operas, two string quartets and many symphonic works. The work which has most caught the fancy of international audiences is the colorful Suite, *Caucasian Sketches,* Op. 10, composed in 1894. Its intriguing melodies are in some cases actual folk songs, and in others, based by the composer on folk melodic phrases and rhythms. It is in four movements.

I. *In the Mountain Pass*

The composer writes: "The broad cantabile theme, depicting the Passanaur valley, was composed by me under the impression of its unusually peaceful, bright, clear natural beauty, which makes this place one great flower garden."

II. *In the Village*

"On the roof of a hut two Georgians, one old, one young, were playing on the *tar* (string instrument) and *duduk* (wind instrument) a long-drawn *bayuta,* or free improvisation, answering each other with musical phrases; in the middle of this improvisation a dancing girl appeared on the roof, and both musicians changed over to a dance theme."

III. *In the Mosque (also, At Sunset)*

"The usual sunset call of the muezzin from the minaret; the herds returning homeward and the monotonous rhythm of the gradually quietening day."

IV. *Procession of the Sardar*

"A motley, noisy crowd accompanies the sardar's departure, now pressing closely around him, now scattering before the whips of the guards."

♦ ♦ ♦

Reinhold Glière (1875-1956) was born in Kiev, studied composition with Ippolitov-Ivanov at Moscow in the late 1890's, and embarked on a composing career which continued unbroken after the socialist revolution in Russia. An early success was the Symphony No. 3, *Ilya Muromets,* of 1911. The ballet *The Red Poppy,* Op. 70, from the first act of which the *Russian Sailors' Dance* is taken, was written in 1926-7. It was a highly successful ballet in its homeland, but in the West it was known largely through this *Sailors' Dance,* which Leopold Stokowski helped popularize and which became in general a conductors' favorite.

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**SIDE A**

*La Cucaracha*
Victor Waill 4'07

*Dolores la mala fé*
Miguel González 4'21

*Una mujer en mi vida*
D.R. 2'42

*Sacrificio*
D.R. 4'28

**SIDE B**

*La Canquiña*
D.R. 3'23

*Cómete el hueso*
Victor Waill 3'37

*Paloma*
Juan Enrique Abreu 4'43

*Si supieras*
Luis Manuel Gil 3'35

Arreglos:
VICTOR WAILL

Personal:
VICTOR WAILL Band leader/Cantante/Guitarra acústica
TONY MEDRANO Vocal
HECTOR COCCO 1ra. Trompeta
RAMON MOTA 2da. Trompeta
EDUARDO DE LA ROSA Trombón
VICTOR ARAMBOLES Trombón en "Sacrificio" y "Si tú supieras"
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# Manuel de Falla

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DC 7216



3 Dances from
"The Three-Cornered Hat"
Suites

Ritual Fire Dance from
"Love the Magician"

Interlude & Dance from
"La Vida Breve"

Nights in the Gardens of Spain

Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor with
Jorge Federico Osorio, Piano

# Manuel de Falla

DESTO
DC 7216

## Mexico City Philharmonic Orchestra
## Fernando Lozano, Conductor with
## Jorge Federico Osorio, Piano

**side 1** (25:00)

**1—THREE DANCES from "THE THREE CORNERED HAT" SUITE** (13:15)
℗ J. & W. Chester Ltd.

a) Dance of the Neighbors—a "sevillana" (Allegro ma non troppo) (3:25)
b) Dance of the Miller—a "farruca" (Poco vivo) (3:17)
c) Dance finale—a "jota" (Poco mosso) (6:20)

**2—RITUAL FIRE DANCE from "LOVE THE MAGICIAN"** (4:12)
℗ J. & W. Chester Ltd.

**3—INTERLUDE & DANCE from "LA VIDA BREVE"** (7:23)
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**side 2** (23:50)

**NIGHTS IN THE GARDENS OF SPAIN** (23:50)
© Associated Music

**JORGE FEDERICO OSORIO, piano**
1—In the generalife (Allegretto e tranquillo e misterioso) (10:30)
2—a) Far away dance (Allegretto giusto);
b) Dance in the gardens of Sierra de Cordoba (Vivo) (13:15)

Among the great composers of 20th Century music, Spain's **Manuel de Falla** (1876-1946) holds a place in the front rank, both nationally and internationally. His output, although comparatively small, is marked by a constant development, leading it from a purely national appeal to a style which is genuinely universal. Greatly influenced by the music of his native region, Andalusia, he gradually created a personal style, strict, concentrated, and almost ascetic; an ascesis that can be traced throughout his life right up to the serious moral and religious breakdown which clouded his last years.

In 1905, although he was awarded the Madrid Conservatoire's first prize in piano-playing, he won the prize of the "Real Academia de Bellas Artes" for his two-act opera "**La Vida breve**." This earliest work, based on a poem by Carlos Fernandez Shaw is obviously influenced by the Italian verismo school, yet already bears that dryness of feature characteristic of Falla. The opera is set in Granada, in all the bustle of the crowd and daily life: the smithy, street tradespeople... Paco and Salud swear to be faithful to each other, but Paco will marry Carmela. The wedding festivities are disturbed by the arrival of Salud, her grandmother and her uncle, an old gypsy, who have come to reproach Paco for his betrayal. Then, in front of the horrified guests, Salud falls dead. With its songs, its dances, and the superb interlude linking the two acts, the whole score has a vibrant, authentic flavour, with highly coloured orchestration.

After this first success, Manuel de Falla spent seven years in Paris (1907-1914) moving in a circle including Ravel, Debussy, Dukas, and Albeniz. These were years of discovery and also of change, during which several works of great importance were to be composed, such as "**Seven Popular Spanish Songs**," "**Nights in the Gardens of Spain**," "**Love the Magician**," and "**The Three-cornered Hat**." In the form of three nocturnes for piano and orchestra, "**Nights in the Gardens of Spain**" (1911-1916) indisputably reflects the fascination that Spain aroused in very many composers of the day, and most notably Debussy and Ravel. Whence one hears rather foreign picturesque touches and refinement of timbre, but also throughout the three pieces—"**In the Generalife**," "**Far away dance**," "**In the Gardens of Sierra de Cordoba**"—the sound of Spanish guitars whose riches and magic power the composer knew so well.

It is precisely magic which is the main theme in the plot of the ballet "**Love the Magician**" (1914-1915), based on a gypsy legend. The beautiful Candelas is haunted by the ghost of her ex-lover, a fickle and jealous person, who keeps coming between her and the seductive Carmelo. By their incantations around a brazier, gypsies try to break the evil spell; then young Lucia sacrifices herself and through her coyness attracts the ghost's attention to herself! Candelas and Carmelo can then enjoy their first kiss, which definitively breaks the spell. This is a sensual and rough score with genuine folk-flavour, whose "**Ritual Fire Dance**" (to drive away evil spirits) is one of the most famous and typical extracts.

The gaiety and humour of Falla's "**Three-Cornered Hat**" form a contrast to these spells and curses. The work was first performed by the Ballets Russes, with scenery and costumes designed by Picasso. Based on a play by the author Alarçon, the plot features an old provincial governor, smitten with a young and beautiful miller's wife who cares nothing for him and makes a fool of him with the cooperation of her husband. In prodigiously virtuosic orchestration, a series of traditional Spanish dances heard: a fandango, a seguidillas, and a bolero. The second orchestral suite culled by Falla from the score, contains a sevillana ("**The Neighbours**"), a farruca ("**The Miller's Dance**"), and a jota ("**Danse Finale**").

"One must go right to the heart of things, if one wants to avoid making a mere caricature of folk-music," Manuel de Falla declared. He demonstrated this magnificently throughout his works, which spring from the very spirit of his country's music.

Notes by Odile Martin
Translation by Paul Anthony Carlin

**MANUEL DE FALLA** was born 23 Nov 1876 in Cadiz where he received his first musical instruction from his mother, a talented pianist, with whom (at the age of 11) he participated in a Church performance of **HAYDN'S SEVEN LAST WORDS OF CHRIST** arranged for piano duet. He then studied piano with Trago and composition with Pedrell, the two musician/scholars/teachers generally credited with the rebirth of the modern Spanish School. He won the Madrid Academy award for his opera **LA VIDA BREVE** in 1905 and at the same time won unanimous first prize in a piano competition. After teaching piano in Madrid for 2 years Falla went to Paris where he became associated with Debussy, Dukas, Ravel and other creative talents of the Parisian scene. **LA VIDA BREVE** was first performed at Nice in 1913 and then in Paris (Opera Comique) in 1914. It was not until late in 1914 that **LA VIDA BREVE** was finally produced in Spain. His immensely popular ballet **EL SOMBRERO DE TRES PICOS** (The Three-Cornered Hat) was produced in its final form in London in 1919, by Diaghileff. This was after the acceptance of **FALLA'S** other masterpiece **EL AMOR BRUJO** (Love the Magician). It was in 1916 that **DE FALLA** completed his symphonic impressions for piano & orchestra **NOCHES EN LOS JARDINES DE ESPAÑA** (Nights in the Gardens of Spain), the work that immediately placed him as the foremost living Spanish composer. Additional works followed and from 1919 to 1939 he made his primary home in Granada. Until 1934 he travelled frequently in Europe as a conductor and performer of his own works but the trauma of the Spanish Civil War worsened his already failing health. During the period 1934 to 1939, although his life was somewhat "retiring," he did complete several additional works including his **FANFARE** for winds and percussion, among others. In 1939 he accepted an invitation to conduct several concerts of his works in Argentina (Buenos Aires) which was indeed a personal triumph for the "man." He was then persuaded to remain in Argentina where he settled in the resort town of Alta Gracia de Cordoba where he spent his last years living with a sister. Upon his death in 1946 his remains were transferred to Spain for burial in his native city of Cadiz.

**Falla's** acceptance of his teacher Pedrell's concept that each nation should base its art-music on national folk-song went only part-way. While **de Falla** accepted the doctrine "in principle" he did not believe in a literal usage, per se. Most of the "folk-tunes" employed by **Falla** are suggestive **only** of actual folk songs and themes. In fact, except in the case of his **SEVEN SPANISH POPULAR SONGS**, the places where **de Falla** made use of actual folk-tunes can be counted on one hand. Nevertheless **Falla's** music is completely Spanish in feeling and expression. All of the characteristics and features of Spanish popular & folk music are to be found in his works. So authentic were his reconstructions of native idioms that many critics classified his **EL AMOR BRUJO** as a product of "pure folklore" while, in fact, the ballet does not contain a single folk-tune. It was however directly inspired by the Gypsy folklore of Andalusia. It was perhaps this ability to understand – through a total assimilation of all of these musical forms – and to then be able to express this "total understanding" so vividly and with such color that makes **de Falla** one of the great composers, for certainly his output was not that great in terms of quantity.



**FERNANDO LOZANO**
Fernando Lozano is the artistic director of the Mexico City Philharmonic Orchestra which was founded in 1978. It has played under his direction in the main halls of Mexico, South America, the Caribbean, Asia and, more recently, in Europe and the United States and Canada where it was warmly received by the critics and the demanding audiences. The performances of both orchestra and conductor were given the most lavish praise.

Lozano made his debut in 1962 directing the Conservatory of Mexico Orchestra. In 1965, he studied in the most prestigious musical centers of Europe under scholarships from the governments of Mexico, France, Italy, and the Netherlands.

Since 1974, Lozano has had a brilliant international career, with debuts in the State Opera of Vienna, the Memphis Opera, and in Puerto Rico, Spain, and Paris. In the symphonic field, he has directed the leading orchestras of Poland, Spain, Austria, Germany, Puerto Rico, the United States, and France.

**THE MEXICO CITY PHILHARMONIC ORCHESTRA**
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Under the direction of its regular conductor Fernando Lozano the orchestra plays 130 concerts a year in the main halls of Mexico, South America, The Caribbean, Asia and more recently in Europe, the United States and Canada. Outstanding Mexican and foreign guest conductors and soloists have performed with the Philharmonic in its years of existence including: Leonard Bernstein, Narciso Yepes, Pierre Fournier, Claudio Arrau, Eduardo Mata, Jorge Bolet, Janos Starker, Byron Janis, Birgit Nilsson and many other artists of world reknown.

**Jorge Federico Osorio**, born in Mexico in 1951, started his piano studies at the age of 5 years and studied later at the Mexican National Conservatory. Afterwards he continued his studies during 2 years at the Paris National Conservatory and another 2 years at the Moscow Tchaikovsky Conservatory guided by prestigious masters as Luz Maria Puente, Bernard Flavigny, Monique Haas, Jacob Milstein, Nadia Reinsenberg and Wilhelm Kempff.

Jorge Federico Osorio who lives at the present time in New York is regularly invited as a soloist with the principal orchestras of Mexico and has played in the United States, the USSR, Japan, South America with The Israel Philharmonic Orchestra, The Concertgebouw of Amsterdam, the Spanish RTV, the Warsaw Philharmonic, The Salzburg Academy, the National Orchestra of Canada, conducted by Fernando Lozano, Eduardo Mata, Bernard Haitink, Klaus Tennstedt, Luis Herrera de la Fuente, Peter Eros, Mario Bernardi ...and other greats.

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# PASODOBLES

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Side One

1. ESPAÑA CAÑI — 2:00
   P. Marquina
2. SUSPIROS DE ESPAÑA — 3:22
   A. Alvarez
3. EL CORDOBÉS — 2:12
   M. Villacañas
4. EL GATO MONTÉS — 2:43
   Penella
5. MANOLETE — 2:48
   P. Orozco-J. Ramos
6. CAPOTE MAGICO — 2:32
   Ricardo Vidal









Side Two

1. EN ER MUNDO — 4:07
   Fernández Lorenzo
2. LA GRACIA DE DIOS — 2:53
   M. Roig
3. MARCIAL ¡ERES EL MAS GRANDE! — 1:46
   J. Martín Domingo
4. GALLITO — 2:32
   S. Lope
5. PAN Y TOROS — 2:15
   F. A. Barbieri
6. AYAMONTE — 2:07
   Juan Amador Jiménez

All titles: SGAE

When I hear the stirring strains of the pasodoble I am transported back to my years in Spain. Sunday was a lovely day. In the cool morning I would hear the local band concert which played—to the delight of soberly dressed Spaniards—overtures and arias from classic Italian opera, and their own *zarzuelas* (Spanish light opera). Suddenly, the almost martial rhythm of the pasodoble would be heard and a murmur of appreciation would envelop the crowd. That music, with its steady beat and sensuous melody, evocative of a Moorish past, is a symbol of Spain itself, its history, culture, and people.

The pasodoble is more than concert music. Most people know it as "bull fight" music. On some Sunday afternoons I went to the Plaza de Toros to watch this incredible spectacle, a medieval pageant in which human intelligence is pitted against animal brute force and instinct. Danger, the smell of blood, the repulsive and magnetic encounter with death arouse the crowd to almost unbearable excitement. The trumpet fanfare and the brilliant pasodoble played by the band at the opening of the *corrida* heighten the emotional tension. Soberly, with great dignity and solemnity, the *cuadrillas* (the *toreadores* who work with the cape), *picadores* (who pierce the bull from horseback), *banderilleros* (who with dance-like grace place the dart-tipped streamers into the bull's shoulders) and the *matador* (who kills the bull) come into the plaza.

With trumpets blaring—the audience on its feet, the men throwing hats (obligingly returned by the bull fighters), the women tossing bouquets of roses and gardenias, and sprays of jasmine—the *cuadrillas* salute the dignitaries, ask permission to fight, and then retire behind the protective barriers which keep them safe from violent contact with the bulls. The fanfare announces the entrance of the first bull. He hurls his powerful body into the ring, sides heaving, nostrils flaring, all instincts aroused, alert. . . .

But the pasodoble is more than concert or bull fight music. It is Spain's most popular, most characteristic couple dance. Undoubtedly its popularity is partially based on its resemblance to the bull fight itself. With the man as the *torero* and the woman as the cape, the bull fight is recreated on the dance floor.

The pasodoble is a walk-around dance, a fast march, generally in 2/4 time, precise in its footwork and elegant in its stance. The woman is held high across the shoulders by her partner. Backs straight, heads high, now touching, now swinging away from each other, the dancers define endless choreographic patterns as they move around the floor. Like Spanish character itself, it is proud and disciplined yet has an undercurrent of sensuality and passion.

And the music enhances all, intensifying the emotions. In its strains are heard the echoes of Spanish traditional music: the primitive flamenco still sung in the field by weather-beaten, black-corduroyed peasants, the songs of *vendimia* (wine harvest), the melancholy airs of shepherds, and the dances of rural Spain. Such selections as Penella's *El Gato Montés* (The Wild Cat, Side I Band 4), and *Pan Y Toros* (Bread and Bulls, Side II Band 5) by the greatest 19th century *zarzuela* composer and folk song compiler, Francisco Barbieri, come from the theater. Others, like *Manolete* (Side I Band 5) and *El Cordobés* (Side I Band 3) concern two great bull fighters.

In the 1920s the pasodoble became the rage of Europe and Latin America. Like the waltz, mazurka, polka, and quadrille in the 19th century, it was danced in ballrooms everywhere. The vogue died out in Europe as new dances took its place but endured in towns and cities of Spanish America and the Caribbean. At least one currently popular dance, the *merengue*, originally from the Dominican Republic, is a direct descendent of the pasodoble. Like the Spanish model, it is a walk-around dance but the body movements and music are different. Bend the knees a little, undulate your hips, sway your shoulders, and step to the soft syncopation of guitars and drums—and you will be doing the Caribbean pasodoble.

But first try these, the original Spanish pasodobles—radiant, brilliant, and incurably (Thank God) romantic.

Henrietta Yurchenco
*City College of New York*

Design: Jules Halfant

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# THE GIFT OF LOVE

## Paul Spencer Adkins

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# *An Informance by Paul Spencer Adkins*

**SIDE 1**

**Pourquoi me révéiller** by J. Massenet
from "Werther" pub. The Willis Music Co.
9648

**Shadrack** by Robert MacGimsey
V1396 pub. Carl Fischer, Inc.
CC28325-9
(A tribute to the Americans taken hostage in Iran Nov. 4, 1979)

**Why Can't I Walk Away** by Hugo, Luigi &
(Maggie Flynn) George David Weiss
arr. by J. Klibonoff
pub. Next Day Music Corp.
Valando Music Inc.
HLG Music Corp.

**Amor ti vieta** by U. Giordano
from "Fedora" pub. The Willis Music Co.
9648

**Maria** (from Westside Story) by Berstein & Soundheim
pub. G. Shirmer, Inc. & Chappell Co. Inc.
44415 adapted by J. Klibonoff

**SIDE 2**

**The Gift of Love** arr. by Hal Hopson
adapted by J. Klibonoff
folk songs for weddings by Hope Pub. Company

**Zueignung** (Dedication) by R. Strauss
42489 pub. G. Shirmer, Inc.

**Honor, Honor** by Hall Johnson
CC26644-5 pub. Carl Fischer, Inc.

**Che gelida manina** by G. Puccini
from "La Bohème" pub. by G. Shirmer, Inc.
16363

**He's Got the Whole World in His Hands** arr. by Margaret Bonds
A-360-3 adapted by J. Klibonoff
pub. Mercury Music Corp.
Theodore Presser Co. Bryn Mawr, Pa.
by Beekman Music, Inc. N.Y.

PAUL SPENCER ADKINS, TENOR

A prize winner in both the Philadelphia and Princeton, New Jersey, Metropolitan Opera Auditions, tenor Paul Spencer Adkins has, in a short period of time, established himself as a major talent with opera companies and orchestras throughout the United States. Typical of the accolades that follow Mr. Adkins was the RICHMOND TIME-DISPATCHER review: "Paul Spencer Adkins revealed a smooth lyric tenor with a silvery quality and made great use of embellishment in 'Comfort Ye.' His 'Ev'ry Valley' was excellently handled."

In December 1979 Paul Spencer Adkins performed Sir Michael Tippet's "A Child of Our Time," under the direction of the composer with the Syracuse Symphony. The young tenor's other recent symphonic engagements have included performances of Mozart's "Requiem" with the New Orleans Symphony Orchestra; Beethoven's "Ninth Symphony" with the Des Moines Symphony Orchestra; Handel's "Messiah" with the Richmond Symphony Orchestra; as well as "Samson" with the Handel Society in his Kennedy Center debut. He has also sung a Rogers and Hammerstein program with the Buffalo Philharmonic and has been a featured soloist with both the Norman Luboff Choir and the highly acclaimed Philadelphia Singers.

On the operatic state, Paul Spencer Adkins has appeared with the Opera Company of Philadelphia in the world premiere of Gian Carlo Manotti's *The Hero*, with the Wilmington Opera Society in the title role of *Faust*, and with Opera South in Mozart's *The Abduction from the Seraglio*. Of his latter performance, OPERA NEWS wrote: "Paul Spencer Adkins acted with presence and sang in a fluent, engaging tenor."

"I hope you all enjoy it.
It was made with Love and Hope.

**Pourquoi me révéiller** (aria from "Werther") Jules Massenet

"Oh! Let me slumber on, soft breezes of the spring! Oh! Let me slumber on! On my brow I feel your caresses, though I know the time soon will come when the tempest will bring me sadness! Oh! Let me slumber on, soft breezes of the spring!

Tomorrow on the plain, I journey far and wide, you will remember my honor and glory, now one searches in vain for the splendor of old, there's nothing left but rack and ruin and dismal sorrow! Alas! Oh! Let me slumber on, soft breezes of the spring!"

**Amor ti vieta**
aria from "Fedora" Umberto Giordano

My love for you denies not your love for mine.
Your hand that lightly just sent me from you, now seeks to clasp my own hand, my hand in yours! Your eyes so clearly tell me: "I love you!" While your lips murmur," I will not love you!"

**Zueignung** (Dedication) Richard Strauss op. 10 no. 1

Ah, thou knowest all my anguish, That a-part from thee I languish; Hearts that love to woe resign, thanks be thine!
Once I yearned for freedom's pleasure, held on high the wine-filled measure, thou didst bless the crimson wine, thanks be thine! And thy love brought me salvation, While I, filled with adoration, Hallowed, hallowed, found love divine, thanks be thine!

**"Che gelida maniana"** (aria from La Bohème) by G. Puccini

How cold your little hand is! Let me warm it in my own. Your key, don't mind it, it's far too dark to find it.
A little later the moon will be rising, and very soon then the light will be stronger. So stay a little longer, and we'll talk awhile together, so you may know my vocation, my ambitions. Won't you?
I am, well who? I am a poet. What am I doing? Writing! How do I live then? Some how! I have no worldly riches; every poetic measure holds a fabulous treasure. In dreams and flights of fantasy and castles in the air, I am indeed a millionaire!
And now two eyes have stolen every priceless possession of my esteemed profession. Their charming gentle glances captured my thoughts and visions, and my day dreams and fancies swiftly as clouds depart. How ever I don't mind it because they have suddenly brought me new hope and revelation!
Now I feel that you know me, so let me ask you: won't you tell me who you are? Please say you will!

(translation by Ruth & Thomas Martin)

**Special Thankyou's from Paul Spencer Adkins**

This first album is truly a major highlight of my life and music career; but it would not be so had my artist development not been influenced by many wonderful people.

Special thanks to my parents, family, relatives and friends for their undying faith in me; my music instructors, teachers and coaches; the many houses of worship where I've been soloist; the Affiliate Artist Inc. (especially the Scranton, Penna. Residency); Sears Roebuck Foundation; Joseph A. Lippman; Ralph Lomma for making this album happen; my musicians; and most important the good lord who gave my Gift!

**MUSICIANS:**

| | |
|---|---|
| **Acoustic piano:** | Jon Klibonoff (New York, N.Y.)<br>Kathleen Scott (New York, N.Y.) |
| **Flugelhorn:** | Gene Laus (Lancaster, Pa.) |
| **Percussion:** | Greg Parnas (New York, N.Y.) |
| **Viola:** | James Fawcett (Phil. Pa.) |

**The Gift of Love**--viola--James Fawcett
**Maria**–Flugelhorn–Gene Laus
Percussion–Greg Parnas

**He's Got the Whole World in His Hands**
Viola–James Fawcett
Flugelhorn–Gene Laus
Percussion–Greg Parnas

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Tape Engineer–Robert Rayner

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## MEET

# THE VOCALTONES

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1—DARLING
(Duncan-Merenstein)

2—THREE KINDS OF PEOPLE
(Robinson)

3—MY GIRL
(Duncan-Robinson)

4—I'M GONNA GET THAT GIRL
(Vocaltones)

5—MY VERSION OF LOVE
(Robinson-Duncan)

6—I'LL NEVER LET YOU GO
(Duncan)

**SIDE TWO**

1—DON'T LOVE YOU ANYMORE
(Jones-Edmonds-J. Smith)

2—WOMAN, WOMAN, WOMAN
(Barksdale-Edmonds)

3—STARS ARE IN THE SKY
(Barksdale-Edmonds)

4—HURRY HOME
(Jones-Edmonds)

5—EVERYBODY ROCK AND GO
(Floyd Edmonds)

6—HANDY MAN
(Charles Merenstein-Andrew Barksdale)




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**Seite · Side · Face 1** (22'36)

GIUSEPPE VERDI (1813–1901) (4'10)
„La forza del destino", 3. Akt, Duett Alvaro – Don Carlos „Solenne in quest'ora"

GIUSEPPE VERDI (1813–1901) (8'54)
„La forza del destino", 4. Akt, Szene und Duett Alvaro – Don Carlos „Invano Alvaro, ... Col sangue sol cancellasi"

AMILCARE PONCHIELLI (1834–1886) (5'42)
„La Gioconda", 1. Akt, Szene und Duett Enzo – Barnaba „Enzo Grimaldo, Principe di Santafior"

GIUSEPPE VERDI (1813–1901) (3'50)
„Otello", 2. Akt – Finale, Duett Otello – Jago „Tälor vedeste in mano ..."

**Seite · Side · Face 2** (23'07)

GIUSEPPE VERDI (1813–1901) (10'23)
„I Vespri Siciliani", 3. Akt, Rezitativ und Duett Arrigo – Monforte „Sogno, o son desto? ... Quando al mio sen per te parlava"

GEORGES BIZET (1838–1875) (5'50)
„Les Pêcheurs de perles", Duett Nadir – Zurga „Au fond du temple saint"

GIACOMO PUCCINI (1858–1924) (4'29)
„La Bohème", 4. Akt, Duett Rodòlfo – Marcel „Che penna infame! ... o Mimì tu più non torni"

GIUSEPPE VERDI (1813–1901) (6'34)
„Don Carlos", 2. Akt, Szene und Duett Don Carlos – Rodrigo „E tui! L'Infante! ... Dio, che nell' alma"

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Zweimal im Verlauf ihrer fast nun 35jährigen Karriere haben Carlo Bergonzi, geboren 1924 in Parma, und Dietrich Fischer-Dieskau, geboren 1925 in Berlin, gemeinsam im Plattenstudio gestanden. Im Juli 1964 sangen sie in einer von Rafael Kubelik betreuten Aufführung des „Rigoletto", genau ein Jahr später in der Aufnahme des „Don Carlos" unter Georg Solti. Knapp zwanzig Jahre später haben sie mit diesem Recital so etwas wie ein Resümee gezogen: Mit einem Programm, wie es einst Caruso mit Partnern wie Ruffo, Amato und de Luca gesungen hat, wie es Gigli/de Luca, Pertile/Franci und Björling/Merrill sangen.

Wie kein anderer italienischer Tenor der Nachkriegszeit verbindet der aus Parma stammende Carlo Bergonzi „Kraft, Schönheit, Intensität und Glanz", wie John Steane in seinem brillanten Buch „The Grand Tradition – Seventy Years of Singing on Record" schreibt. Er begann seine Karriere im Jahre 1948 als Bariton – wechselte 1951 – in Bari den Andrea Chenier singend – ins Tenorfach und übernahm noch im selben Jahr für den italienischen Rundfunk zahlreiche Verdi-Partien. 1955 debütierte er in Chicago, ein Jahr später an der New Yorker Metropolitan Opera, wo er den Manrico im „Troubadour" und den Radames in „Aida" sang. Nach dem Tod Jussi Björlings, dem Abschied del Monacos und dem Abstieg di Stefanos hat er für zwei Jahrzehnte vor allem die Tenor-Partien in den Opern von Giuseppe Verdi fast konkurrenzlos gesungen. Der italienische Kritiker Rodolfo Celletti hat seinen Erfolg auf vier Merkmale zurückgeführt: auf Technik, Phrasierung, Attacke und Stilgefühl. Wie die großen Belcantisten des 19. Jahrhunderts – deren Technik Bergonzi beherrscht, ohne den Stil und die Manier nachzuahmen – kann er selbst expansivste Phrasen oder, schwieriger noch, den Wechsel von kurzen und langen Phrasen auf dem Atem singen; über heikelste Wendungen kommt er mit sogenannten „fiati rubati" hinweg, blitzartigem Atemfassen und präzisem Neuansatz. Die Atemtechnik sichert gleichermaßen eine müheiose dynamische Ausstufung zwischen Piano und Forte und eine fein changierende Farbpalette. Bei dramatischen Akzenten, die Verdi mit präzisester Dynamik in seinen Partituren ausgeschrieben hat, überläßt sich Bergonzi nie jener naturalistischen Exhibition, die den italienischen Gesang – im Namen von Verismo oder Dramatik – zu ruinieren droht. Nicht weniger wichtig, daß der Sänger die hohen und höchsten Töne registertechnisch korrekt singt, also unter Beimischung des Kopfklangs und unter Verzicht auf das rohe Hochtreiben der Mittelstimme in die Höhe, die der Stimme jedwede Flexibilität nimmt. Es sind diese Tugenden, die Bergonzi – nach 34 Bühnenjahren ein Veteran – befähigt haben, in jedem Betracht Standards zu setzen. Noch heute sind Tongehung, Leichtigkeit und Natürlichkeit des Singens exemplarisch.

Dietrich Fischer-Dieskau gab sein Operndebüt im selben Jahr wie Bergonzi: Als er 24 Jahre alt, am 18. November 1948 in Berlin unter Ferenc Fricsay den Marquis Posa im „Don Carlos" sang, wollte der Dirigent nicht glauben, „in Berlin einen italienischen Bariton zu finden".

Später haben viele italienische Kritiker Fischer-Dieskaus Fähigkeit, sich jene Ausländern schwerfallende „italianità" anzueignen, gelobt, was dann sicher zu der Einladung führte, zuerst 1956 in Mailand unter Mario Rossi den Wilhelm Tell (mit Anita Cerquetti) und anschließend 1964 den Rigoletto in der DG-Gesamtaufnahme mit Carlo Bergonzi und Renata Scotto unter Rafael Kubelik in der La Scala, Mailand zu singen.

Unter Fricsay hat Fischer-Dieskau das Verdi-Repertoire – er hat immerhin in Gesamtaufnahmen und Querschnitten Partien wie Falstaff (unter Bernstein), Renato in „Maskenball" (unter Busch), Don Carlos in „Macht des Schicksals", Germont in „La Traviata", Jago in „Otello" (unter Barbirolli) und Macbeth (unter Gardelli) gesungen – gründlich kennengelernt.

Er selber hat einmal gesagt, daß er Verdi von A bis Z liebe und daß die Bemerkung eines Kritikers, er singe Verdi wie ein Schubert-Lied, gar keine Beleidigung sei, da eine Verdi-Arie nicht nur aus „Furor und kantabler Melodie" (vgl. Kenneth S. Whitton, Dietrich Fischer-Dieskau – Mastersinger. Wolff. London. 1981. S. 120) bestehe. Man vergißt oft, sagt Fischer-Dieskau, wie Verdi sich seine Gestalten dachte, welche klaren, auffallend oft durch p und pp unterstützenden Anweisungen er gab. Fischer-Dieskau möchte immer wieder auf die Schubert-Nähe von Verdis Musik aufmerksam machen.

In seinen Interpretationen von Partien wie Rigoletto, Jago und Falstaff hat er diese dynamischen Differenzierungen herausgearbeitet, und er hat, wie sein britischer Biograph Kenneth S. Whitton ausführt, Worte und ganze Phrasen mit liedhafter Prägnanz „koloriert". Seine gestische Prägnanz (oft mit einer gleichsam didaktischen Rhetorik verschwistert) drängt zuweilen den rein vokalen Wohllaut zurück. Doch gibt es wenige Sänger in diesem Jahrhundert, die in der Kraft der Vermittlung an den Berliner Bariton herangekommen sind.

Jürgen Kesting

It was only two times in the course of their careers of now almost 35 years that Carlo Bergonzi, born in 1924 at Parma, and Dietrich Fischer-Dieskau, born in 1925 in Berlin, were together at the same studio. In July 1964, they sang a performance of "Rigoletto", conducted by Rafael Kubelik, and exactly one year later they did a recording of "Don Carlos" under Georg Solti. Little less than twenty years later they made a sort of résumé with this recital: with a programme once sung by Caruso with partners such as Ruffo, Amato, and de Luca, and performed by Gigli/de Luca, Pertile/Franci, and Björling/Merrill.

Like no other Italian tenor of the post-war period Carlo Bergonzi, of Parma, combines „strength, beauty, intensity and radiance", as John Steane writes in his brilliant book "The Grand Tradition – Seventy Years of Singing on Record". He started his career as a baritone in 1948, changed in 1951 – singing the Andrea Chenier at Bari – to tenor voice and in the same year accepted numerous Verdi parts for the Italian broadcasting corporation. In 1955 he made his debut in Chicago, one year later at the New York Metropolitan Opera, where he sang the Manrico in "Trovatore" and the Radames in "Aida". After Jussi Björling's death, del Monaco's retirement and di Stefano's decline, he sang for twenty years especially the tenor parts in Giuseppe Verdi's operas, nearly without a rival. The Italian critic Rodolfo Celletti attributes his success to four characteristics: technique, phrasing, attack and sense of style. Just like the great bel canto singers of the 19th century – whose technique is mastered by Bergonzi without imitating their style and manner – he is able to sing even the most expansive phrases or, which is even more difficult, an alternation of short and long phrases in one breath; he overcomes the most delicate turns by means of the so-called "fiati rubati", rapidly drawing a breath and precisely starting anew. This breathing technique at the same time assures an effortless dynamic grading between piano and forte and a palette of finely changing colours. In the case of dramatic accents which Verdi wrote down in his scores with the most precise dynamic, Bergonzi never indulges in that naturalistic showiness which threatens to ruin Italian singing – in the name of verism or dramatics. It is not less important that the singer registers the high and the highest notes with absolute correctness, i. e. by admixing the head-voice instead of brutely pushing up the middle voice, which deprives the voice of all flexibility. These are the virtues which have enabled Bergonzi – a seasoned man after 34 years on stage – to set standards in every respect. Even today, his intonation, ease, and natural manner of singing are still exemplary.

Dietrich Fischer-Dieskau gave his opera debut in the same year as Bergonzi: When, on November 18, 1948 at the age of 24 in Berlin, under Ferenc Fricsay, he sang the Marquis Posa in "Don Carlos", the conductor found it hard to believe "he had come across an Italian baritone in Berlin".

In the following time, many Italian critics praised Fischer-Dieskau's ability of acquiring „italianità" which is so difficult for Non-Italians; certainly, this brought him the invitation of Milano in 1956 to sing Wilhelm Tell (with Anita Cerquetti) under Mario Rossi, and then, in 1964, the DG-recording of the complete Rigoletto, with Carlo Bergonzi and Renato Scotto under Rafael Kubelik, at La Scala.

Under Fricsay, Fischer-Dieskau got to know the Verdi repertoire thoroughly – after all, it was both in complete recordings and in medleys that he sang the parts of Falstaff (under Bernstein), Renato in "Un ballo in maschera" (under Busch), Don Carlos in "La forza del destino", Germont in "La Traviata", Jago in "Otello" (under Barbirolli) and Macbeth (under Gardelli).

He once said that he loves Verdi from A to Z and that the remark of a critic, saying he sings Verdi like a Lied by Schubert, was no offence at all, since a Verdi aria doesn't consist only in "furore and a melody cantabile". (cf. Kenneth S. Whitton, Dietrich Fischer-Dieskau/Mastersinger. Wolff. London. 1981. p. 120). Fischer-Dieskau says that people often forget how Verdi imagined his personages, how often he gave precise indications with p and pp. Fischer-Dieskau wants to call people's attention to the Schubert proximity of Verdi's music from time to time.

In his interpretations of parts such as Rigoletto, Jago, and Falstaff, he worked out these dynamic differentiations and he "coloured" words and entire phrases with lied-like expressiveness, as his British biographer Kenneth S. Whitton comments.

His expressiveness of gesture (often combined with a virtually didactical rhetoric) suppresses at times the pure vocal melodiousness. But there are few singers in this century who can equal the power of conveyance of the Berlin baritone.

Jürgen Kesting
(Translation: Marie Claire Kärtner)

Deux fois au cours de leurs carrières de presque 35 ans, Carlo Bergonzi, né en 1924 à Parme, et Dietrich Fischer-Dieskau, né en 1925 à Berlin, se sont trouvés ensemble dans un studio d'enregistrement de disques. Au mois de juillet 1964, ils chantaient dans une représentation de «Rigoletto» dirigée par Rafael Kubelik, et exactement un an plus tard dans un enregistrement de «Don Carlos» sous la conduite de Georg Solti. Presque vingt ans plus tard, ils donnent pour ainsi dire un résumé de leur répertoire dans le présent récital: Dans un programme tel que le chantait en son temps Caruso avec des partenaires comme Ruffo, Amato et de Luca ou comme Gigli/de Luca, Pertile/Franci et Björling/Merrill.

Aucune voix de ténor italien de l'après-guerre n'associe comme celle de Carlo Bergonzi, originaire de Parme, les qualités «de force, de beauté, d'intensité et de splendeur», écrit John Steane dans son livre brillant «The Grand Tradition – Seventy Years of Singing on Record». Bergonzi commença sa carrière en 1948 comme baryton, pour passer en 1951 en chantant à Bari André Chénier, aux rôles de ténor que, la même année encore, il interpréta en grand nombre dans des œuvres de Verdi enregistrées pour la radio italienne. Il fait ses débuts à Chicago en 1955, une année plus tard au Metropolitan Opéra de New York où il chanta Manrico dans le «Troubadour» et «Radames» dans «Aida». Après la mort de Jussi Björling, les adieux de del Monaco et le déclin de di Stefano, il chanta, pendant deux décennies et presque sans concurrent, surtout les rôles de ténor des opéras de Giuseppe Verdi. Le critique italien Rodolfo Celletti attribue le succès du chanteur à quatre caractéristiques: il sa technique, à la maîtrise de la phrase et du style, et à l'aplomb. Comme les grands chanteurs du belcanto au 19e siècle, dont Bergonzi possède la technique sans imiter leur style et leurs maniérismes, il chante même les phrases les plus expansives ou, ce qui est encore plus difficile, l'alternance de phrases courtes et longues sans reprendre souffle. Les changements les plus délicats, il les opère au moyen de ce qu'on appelle les «fiati rubati», une reprise de souffle instantanée pour réattaquer avec précision. Bergonzi possède une technique de respiration qui lui permet de réaliser un nuancement dynamique entre le piano et le forte et une palette de colorations chatoyantes. Quant aux accents dramatiques que Verdi a inscrits dans ses partitions avec une dynamique extrêmement précise, Bergonzi ne s'abandonne jamais à cette exhibition naturaliste qui, sous prétexte de «verismo» ou du dramatique ruine le chant italien. Ce qui importe tout autant, c'est que le chanteur formule les sons aigus et les plus aigus correctement, selon la technique des registres, en faisant donc appel à la voix de tête et en renonçant à monter brusquement la voix moyenne ce qui enlève toute flexibilité à la voix. Ce sont là les qualités de Bergonzi qui, après 34 années consacrées au théâtre lyrique, ont permis à ce vétéran du chant d'établir de nouveaux critères d'interprétation musicale. Aujourd'hui encore, son chant est exemplaire aussi bien en ce qui concerne l'intonation, la légèreté et le naturel.

Dietrich Fischer-Dieskau débuta à l'opéra la même année que Bergonzi: Lorsqu'il chanta le 18 novembre 1948 à Berlin à l'âge de 24, sous la baguette de Ferenc Fricsay le Marquis Posa dans «Don Carlos», le chef d'orchestre ne voulait pas croire «pouvoir trouver à Berlin un baryton italien».

Plus tard, beaucoup de critiques italiens ont loué l'habileté de Fischer-Dieskau à acquérir l' «italianità», ce qui est difficile pour les non-Italiens; et sans doute on y trouvera la raison pour l'invitation de chanter Wilhelm Tell (avec Anita Cerquetti) sous Mario Rossi en 1956 à Milan, et ensuite, en 1964, l'enregistrement complet de la DG du Rigoletto, avec Carlo Bergonzi et Renata Scotto, sous la direction de Rafael Kubelik à la Scala de Milan.

C'est aussi sous la direction de Fricsay que Fischer-Dieskau a connu à fond et chanté le répertoire de Verdi. Dans des enregistrements d'œuvre intégrale et d'extraits, il a joué des rôles comme Falstaff (sous Bernstein), Renato dans le «Bal masqué» (sous Busch), Don Carlos dans «La force du destin», Germont dans «La Traviata», Iago dans «Otello» (sous Barbirolli) et Macbeth (sous Gardelli).

Il a dit une fois, qu'il aime Verdi d'un bout à l'autre, que l'observation d'un critique, disant qu'il chante Verdi comme un lied de Schubert, n'est point une offense, puisqu'une aria de Verdi ne consiste seulement en «fureur et mélodie cantabile» (voir Kenneth S. Whitton, Dietrich Fischer-Dieskau/Mastersinger. Wolff. London 1981, p. 120). Les gens oublient souvent, dit Fischer-Dieskau, comme Verdi s'imaginait ses personnages, quelles indications précises, soulignées par p ou pp, il a données. Fischer-Dieskau aimerait toujours attirer l'attention des gens sur la parenté entre la musique de Schubert et de Verdi.

Dans ses interprétations des rôles comme Rigoletto, Iago et Falstaff, il a fait ressortir ces différenciations dynamiques et, comme dit son biographe anglais Kenneth S. Whitton, il a «coloré» semblables au lied des mots et des phrases entières. La force du geste (souvent associée à une rhétorique didactique) évince ci et là la beauté harmonieuse de la voix. Mais il existe peu de chanteurs de ce siècle qui égalent le baryton de Berlin en force de communication.

Jürgen Kesting
(Traduction: Doris Wolfgramm)


TAKE
5
NO STRINGS ATTACHED

## SIDE ONE:

**1. THE WATERS OF BABYLON (Traditional) / OUT THE WINDOW (R. Marchany, New Turquoise Music, BMI) - 6:01** / *Bob - bass, Pete - chromatic harmonica, guitar, Wes - hammer dulcimer, Randy - hammer dulcimer, synthesizer.* The first song is a traditional round that we first heard from Don MacLean. The second song was written after a long drive when Randy was looking out the window at the scenery passing by. It always looks the same but at the same time it's different.

**2. TAKE FIVE (P. Desmond, Derry Music Co.) - 4:39** / *Wes - hammer dulcimer, Pete - chromatic harmonica, Bob - bass, Randy - piano, hammer dulcimer.* We discovered that this Dave Brubeck classic sounded great on the dulcimer so here it is. Pete and Wes had been playing it for years and one day we decided to try it out.

**3. SUSAN MILLER / DUST ON THE MANTLE (P. Hastings, New Turquoise Music, BMI) - 3:45** / *Pete - harmonica, Bob - bass, Wes - guitar, Randy - hammer dulcimer.* Susan Miller is our greatest fan and this song is dedicated to her. "Dust on the Mantle" is what you name a tune when you can't think of any other titles.

**4. DANCE OF THE AISLE (W. Chappell, New Turquoise Music, BMI) - 3:51** / *Wes - hammer dulcimer, mandolin, Randy - hammer dulcimer, Pete - guitar, Bob - bass.* On one of our many flights to the West Coast, Wes discovered a new dance that people performed on their way to the rear of the aircraft after sampling the airline cuisine. He wrote this song to give the people something to dance to.

## SIDE TWO:

**1. WINTER'S FALL (W. Chappell, New Turquoise Music, BMI) - 3:08** *Wes - hammer dulcimer, Randy - synthesizer, Pete - guitar, Bob - bass.* Wes' son, Jesse, gave this song its title. "Winter's Fall" can be loosely translated as Spring.

**2. PLANXTY CLINT EASTWOOD (R. Marchany, New Turquoise Music, BMI) - 4:17** / *Randy - hammer dulcimer, Wes - synthesizer, penny whistle, Bob - bass, Pete - guitar, Trigger - vocals.* The inspiration for this song came to Randy after watching a Clint Eastwood spaghetti western. (Try and guess which one...)

**3. ANDALUCIA (THE BREEZE AND I) (E. Lecuona) - 3:03** *Pete - chromatic harmonica, Randy - piano.* Pete and Randy play a classic from the great Cuban composer Ernesto Lecuona. The song is the title cut from his "ANDALUCIA" suite (the second of which is "MALAGUENA"). It was a popular song in the 40's and 50's and was known as "THE BREEZE AND I".

**4. MARCH OF THE PICNIC ANTS (R. Marchany, New Turquoise Music, BMI) - 3:27** / *Randy - synthesizer, Wes - hammer dulcimer, Pete - guitar, Bob - bass.* A Tom & Jerry cartoon provides the story line behind this song. They were at a picnic when they had to join forces against the picnic ants. Wes uses John McCutcheon's trick of putting tape on his hammer dulcimer strings to get that percussive sound.

**5. CAT SHOES (B. Thomas, New Turquoise Music, BMI) - 3:51** / *Bob - bass, Pete - guitar, Wes - flute, Randy - hammer dulcimer.* A 16 bar minor blues waltz and a nod to jazz noir.




## MUSICIANS:

Pete Hastings - harmonica, chromatic harmonica, guitar
Bob Thomas - bass
Wes Chappell - hammer dulcimer, flute, guitar, penny whistle, synthesizer, mandolin
Randy Marchany - hammer dulcimer, piano, synthesizer
Horses by: Bill McElroy

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Mixed by: Bill McElroy, No Strings Attached
Mastered at: Disc Mastering, Nashville, TN
Mastering Engineer: Randy Kling

Special thanks to Kathy Lagassey who put us up (and put up with us) during this recording project, Jesse Chappell for the song title, Deb Chappell for her patience and the Band Room, Roanoke, VA.
This album is dedicated to the memory of William P. Chappell who let Wes play with anything he wanted and to Dr. George Gorsline who taught me more than I ever realized.

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Jacket Made in Canada


JACK QUIST
WHERE
DOES
LOVE
GO
7/20/89

*RE: Jack Quist, the artist*

*He writes not just from the heart, but from the soul. When he sings, the words aren't just audible, but become visual—you can see the pain as well as hear it in his voice. Hearing his songs is like getting the video free. His voice transforms the words into a mental projector. Most of his songs are written from actual experiences mixed with imagination and dreams. He reveals in his voice the meekness of a child mixed with the passions and pain of the man. Not only does he sing the songs, he entertains the audience with unsurpassed excitement. Truly a future entertainer of the year!*

*RE: God, the designer*

*He gave Jack an extra portion of talent. I'd say the recipe consists of a dash of Hank Sr., a heap of Haggard, mixed with Waylon, Willie, Strait, and Travis. Blend in the uniqueness of his own secret ingredient of life and there you have Quist, by God!*

*By using the wreckage of his past to become his greatest asset, we proudly present to you the incredible Jack Quist!*

**Rita Faye Sinks**
GRUDGE/NASHVILLE

*Side One*

LOOK OUT BELOW
*(J. Quist, B. Sinks)*

KICK YOU WHEN YOU'RE DOWN
*(J. Quist)*

WHERE DOES LOVE GO (When It Dies)
*(J. Quist, C. Gillem, A. Reeves, S. Gerald)*

LET GO AND LET LOVE
*(J. Quist, B. Poole)*

CHANGE OUR WAYS
*(J. Quist)*

*Side Two*

WE'RE NOT TALKIN' AGAIN
*(J. Quist, B. Cummings, J. Lawmon)*

SOUTH FOR THE WINTER
*(J. Quist, B. Sinks)*

I HAVE MYSELF TO BLAME
*(J. Quist, J. Winfrey)*

BABY NEEDS LOVIN'
*(J. Quist, J. Winfrey, B. Sinks)*

MY MOTHER TOLD ME SO
*(J. Quist, B. Sinks)*

Produced by Earl Richards for Earl Richards Productions, Inc.
Recorded at The Reflections, Nashville, TN
Engineer: Les Ladd
Mixed by Les Ladd, J.B., Earl Richards
Cover Photo: Dennis Carney

Harold Bradley, Ray Edenton, Joe Bob Barnhill, Pete Wade, Billy Sanford, Jack Quist

Beegie Adair

Buddy Harman

Billy Linneman, Roy Huskey, Jr.

Tommy Williams

Harold Bradley

Joe Babcock, Dolores Dinning Edgin, Jullianne Hannaford, Jennifer O'Brien Enoch, Earl Sinks (harmony)

All selections BMI

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- VOODOO DRUMS OF TI-RORO (Haiti)
- KUM TO PAPPY (Calypso-Virgin Islands)
- YODEL MERENGUE (Dominican Republic)
- MARTINIQUE BEGUINE (Martinique, FWI)
- RUM & COCA COLA (Trinidad)
- FAMOUS STEEL BAND (Antigua BWI)
- LA CAMASA (Joropo-Venezuela)
- NO ME TOQUES (Danza-Puerto Rico)
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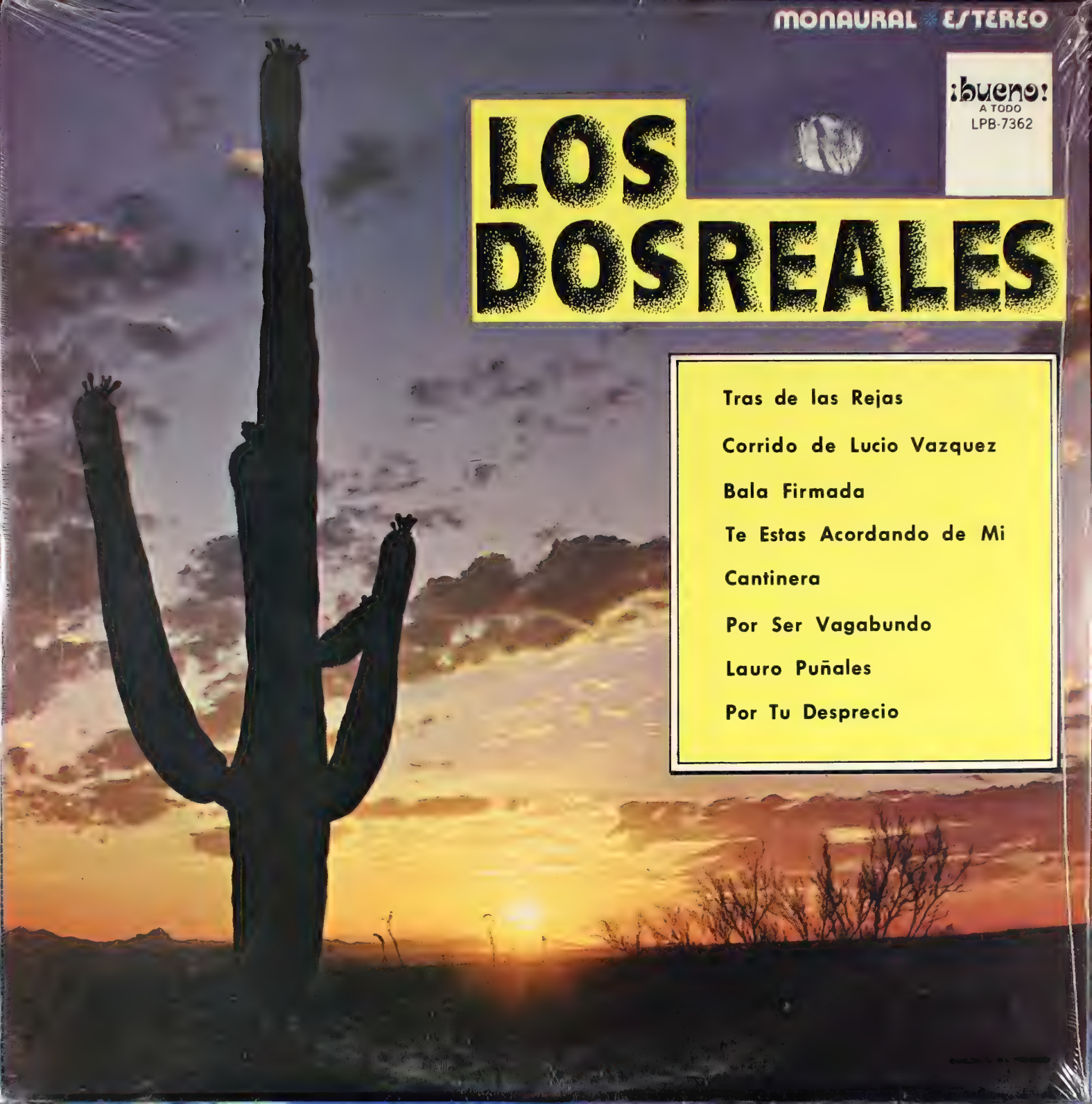
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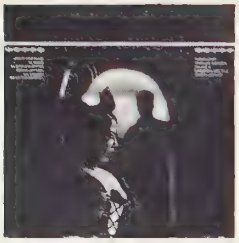
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- Corrido de Lucio Vazquez
- Bala Firmada
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-Alberto Cross
LINDA MUJER
-Rafael Duchesne-3:14 Em

MEJOR ASI
-Jesús Ruiz
LA LEY DEL MONTE
-J. Angel Espinoza (Fer
LA MARGARITA
-Ma
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-Antonio Salgado
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-Gildardo Montoya • 3:06 • Prodemus/Edimusa

**ALGO SE ME VA**
-Yoni-Edmundo Arias • 3:14 • Ecomus/Brambila 50% c/u

**CUANDO SALE LA LUNA**
-José Alfredo Jiménez • 2:11 • Emmi

**LAS ALAZANAS**
-Popular-Arr. Abel Ortiz • 3:16 • P. D./Mundo Mus. Méx.

**TE QUIERO**
-Juan Manuel Gómez • 2:40 • Mundo Mus. Méx.

**DIME**
Néstor Pineda • 3:11 • Musinova

**CORAZON GITANO**
-Daniel Chan • 2:53 • Mundo Mus. Méx.

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LOS dinners

# YA LLEGO!




## RAFAELITO CRUZ

MONTILLA

FM-217

# ¡Ya Llegó Rafaelito Cruz!

## acompañado por la ORQUESTA ORBITAL

MONTILLA

FM 217

No vamos a hacer una biografía de este nuevo cancionero, que adorna la canción con una voz de tenor lírico educada y bien conducida. Tiene armonía, musicalidad notable, en fin: sabe cantar.

Por eso es que decimos que no vamos a hacer una biografía, escasamente algunos datos recogidos accidentalmente de Rafaelito Cruz que para unir a su recia personalidad un eslabón más, nació en Santiago de los Caballeros, bella ciudad de República Dominicana, tierra que viera nacer a Duarte, y también a otro gran hombre de la historia que entregara su vida en la Cuba inmortal, Máximo Gómez.

Rafaelito ya a los 17 años, de baile en baile, paseaba su voz con dulzura extraordinaria y era buscado por sus amigos para que en las reuniones la voz de Rafaelito les trajera las canciones de moda de los compositores más nombrados y destacados. Su éxito lo condujo que a la edad de 19 años es capaz de entrar a formar parte como cantante de la famosa orquesta "Hollywood", bajo la dirección de Pepin Feliú cuyo nombre está reconocido en el árbol musical como una joya dominicana. De ahí —y aquí es donde cuadra Rafaelito Cruz como cancionero y como cantante— pasa al conjunto de Primitivo Santos donde interpreta la bellísima melodía "Unión Eterna" con la cual rompe todos los records de venta en la bella Quisqueya para mas tarde ser contratado por la Voz Dominicana como cantante oficial de la orquesta Santo Domingo que por cierto dirigía el bien conocido y polifacético Hector de Leon a quien sus amigos con cariño y respeto le llamaban Cabeza.

La atracción norteamericana cuajó en el espíritu aventurero de Rafaelito Cruz y asi una tarde de verano del año 1966 nos lo encontramos cuando solo, solamente con su voz y su personalidad abandonaba el barco que lo acababa de dejar en esta añeja ciudad neoyorquina.
Montilla lo contrató y ahi lo tienen. Rafaelito Cruz es ya tan triunfador en esta difícil ciudad, como lo fué en su pueblo natal Santiago de los Caballeros.

**Side A**

CUMBIA COLOMBIANA
(D. R.) Guaracha

TU VIVES DENTRO DE MI
(Fermin Arias) Bolero

QUE GRANDE ES NUESTRO AMOR
(Fermin Arias) Bolero

BARRERAS
(Isabel Morell) Vals

PECADO DE AMOR
(D. R.) Bolero Ranchera

Y NO LO VOY A DECIR
(José Lázaro Sosa) Guaracha

**Side B**

MI ALMA ES TUYA

(Fermín Arias) Bolero
VOLANDO MIS BESOS

(Amalia Mendoza)
Bolero Ranchera

SINFONIA
(D. R.) Bolero

DEJA QUE DIGAN
(D. R.) Bolero

VETE DE AQUI SALA
(D. R.) Guaracha

UNION ETERNA
(Primitivo Santos) Bolero

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# JOHNNY COLE



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Miller Music (BMI/ASCAP)

**+ Shake A Hand**
(J. Woodward)
Jobete/Unity Warner Brothers Music (BMI/ASCAP)

**Paradise ★**
(J. Cole)
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Jobete/Unity Vine/Cole Music Music (BMI/ASCAP)

**How Glad I Am •**
(Nemo/Wilburn)
Screen Gems-Columbia Music (BMI)

**Maybe It Turned Out Fine**
(J. Cole)
Cole Music Music (BMI/ASCAP)

**Fanny's House**
(J. Cole)
Jobete/Unity Vine/Cole Music Music (BMI/ASCAP)

Produced by Johnny Cole For A.G. Productions
Recorded at Gold Star Recording Studios, June 1977

• Arranged by Ben DiTosti
+ Horn arrangements by Dave Roberts
★ Strings arranged by Dennis McCarthy



Album Design by
Fargotty
San Diego, CA.

Stanley Records
ALW #14001

A few years ago singer/songwriters were a pretty rare breed. Somehow a singer wanting to sing his own songs was considered a little pushy. Oh there were notable exceptions – Neil Sedaka for one – but by and large the music business dictated writers write and singers sing. Even Carol King didn't break the mold until the 70's, ushering in a new breed: the performer who could do more than just perform . . . and here's where Johnny Cole started to come into his own. Still performing, but now expanding his horizons to writing for artists such as Nillson, The Righteous Brothers, Ike and Tina Turner, Dobie Gray, Barbra Streisand and Johnny Mathis to name a few. Record producing followed, adding yet another facet to Johnny's musical bag, polishing and refining until now in this, his first solo album, they all converge. Sit back and enjoy an artist of today: singer, writer, producer but above all, super talent. Here's Johnny Cole.

"I'm a very happy person . . . wherever I am, doing whatever I'm doing. Sometimes my happiness is read as a lack of ambition. But then, what is ambition really? Nothing more than trying to attain something that will make you happy. I'm happy right here and now . . . and I look forward to tomorrow."

Johnny Cole

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Motown

LEGENDS

# THE FOUR TOPS



STANDING IN THE SHADOWS OF LOVE
THE KEY
7 ROOMS OF GLOOM
DAYDREAM BELIEVER
LOVING YOU IS SWEETER THAN EVER
SUNNY
THIS GUY'S IN LOVE WITH YOU
LIGHT MY FIRE

5363ML

5010-95363-1

# Motown LEGENDS

Side 1
STANDING IN THE SHADOWS OF LOVE
THE KEY
7 ROOMS OF GLOOM
WHERE DID YOU GO
DAYDREAM BELIEVER
HONEY

Side 2
LOVING YOU IS SWEETER THAN EVER
SUNNY
I'M GRATEFUL
THIS GUY'S IN LOVE WITH YOU
THE LOOK OF LOVE
LIGHT MY FIRE





STILL WATERS RUN DEEP
M5-224V1



REACH OUT
M5-149V1



FOUR TOPS LIVE
5259ML

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SD-1040

Gusto-Starday

# CHRISTMAS WITH RED SOVINE



**SD-1040**

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Gusto-Starday

# CHRISTMAS WITH RED SOVINE

Red Sovine- This man has brought happiness to millions over the years with his many hits such as "Teddy Bear", "Giddy-Up-Go", "Phantom 309" and many others. Now in this album he brings the Sovine style to you again, this time with many of the Christmas songs that we have all grown to love so much, along with some new ones that are done up in the sincere Sovine fashion. This album is sure to become one of the things that you cherish most in music, and music is a big part of what makes this season the most joyous and memorable of the year.



SIDE A

## Blue Christmas
(J. Johnson/B. Hayes) Bibo Music Publishers, ASCAP 2:52

## That Night In Bethlehem
(Sally Waters) Power Play Music, BMI 2:50

## A Bed For Baby Jesus
(Kenny & Karen Ward) Power Play Music, BMI 2:05

## White Christmas
(Irving Berlin) Irving Berlin Music, ASCAP 3:15

## Christmas Is For Kids
(Buck Moore/Don & Karen Tucker) Power Play Music, BMI 2:15

## The Legend Of A Christmas Rose
(Dorothy & Frank Daniels) 16th Ave. Music, BMI 2:18

SIDE B

## Santa Is A Texas Cowboy
(Roy Hall) 16th Ave. Music, BMI 2:38

## Faith In Santa
(Cliff Porch/Joe Holcomb) Dusty Pants Music, BMI 5:08

## Rudolph The Red Nosed Reindeer
(Johnny Marks) St. Nicholas Music, ASCAP 2:24

## What Does Christmas Look Like
(Buck Moore/Don & Karen Tucker) Power Play Music, BMI 2:35

## Here It Is Christmas
(Jim Langley/Vic Williams) 16th Ave. Music, BMI 2:50

RECORDED AT GUSTO STUDIOS
EXECUTIVE PRODUCER: Moe Lytle, PRODUCER: Tommy Hill, ENGINEER & REMIX: Mike Stone
ART DIRECTOR & PHOTOGRAPHY: Brenda McClearen, ALBUM LAYOUT: Charlotte Medley
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Dot
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STEREOPHONIC DLP 25736
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RECORDING

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# JIMMY NEWMAN

Everyone remembers Jimmy Newman's big hits, "CRY, CRY DARLING" (Dot DLP 3691) and "A FALLEN STAR" (DLP 3690). Now here are some other great songs by the popular singer of country and western music.

SIDE 1

**ONCE AGAIN** 2:25
**I'LL ALWAYS LOVE YOU, MY DARLING** 2:28
**YOU DON'T WANT ME TO KNOW YOU** 2:32
**DO YOU FEEL LIKE I FEEL ABOUT YOU** 2:51
**DREAM, WHY DO YOU HURT ME SO** 2:27
**ANGEL HAVE MERCY**

SIDE 2

**YESTERDAY'S DREAMS** 2:42
**WHAT'LL I DO** 2:35
**LAST NIGHT** 2:16
**NO USE TO CRY** 2:09
**OH WHAT A FOOL I WAS TO FALL FOR YOU** 2:07

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## Other Great Albums On Dot:

Cover photo: W. Pote from Shostal




**TWO WORLDS — Bonnie Guitar**
I'm Living In Two Worlds; Once A Day; Lonely Wise; Take Good Care Of Him; I Forgot More Than You'll Ever Know; Padre; You Can't Stop My Heart From Breaking; I've Just Destroyed The World; Crazy Arms; Cold Wind; Conscience (Set Me Free); Goodtime Charlie
**DLP 3696**




**AUCTIONEER Leroy Van Dyke**
Auctioneer; The Pocket Book Song; Every Time I Ask My Heart; My Good Mind Went Bad; Honky Tonk Song; Leather Jacket; I Fell In Love With A Pony Tail; One Heart; Heartbreak Cannonball; Moving On; Chicken Shack
**DLP 3693**




**GIDDYUP GO Wink Martindale**
Giddyup Go; Old Tige; Boll Weevil; Trouble In The Amen Corner; 5 Card Stud; Where Does Love Go?; The Men In My Little Girl's Life; To A Sleeping Beauty; The Working Man's Prayer; Vision At The Peace Table
**DLP 3692**




**CRY, CRY DARLING Jimmy Newman**
Cry, Cry Darling; With Tears In My Eyes; Carry On; Come Back To Me; I Wanna Tell All The World; You Didn't Have To Go; Cryin' For A Pastime; Can It Be Right; You're The Idol Of My Dream; Bop-A-Hula; Step Aside Shallow Water; Day Dreamin'
**DLP 3691**




**VARIOUS COUNTRY ARTISTS • (Johnny Bond, Cowboy Copas, Joe Allison, Lonzo & Oscar, Hank Garland, Jimmy Work)**
You're Looking For An Angel; No One Can Teach You To Love; Guitar Polka; Fool's Paradise; Making Believe; I Wanta Go Fast; Tijuana Jail; Cryin' Doll; Baby Doll; Got It On My Mind; Steel Guitar Rag; That's What Makes The Juke Box Play
**DLP 3700**




**VARIOUS COUNTRY ARTISTS, VOL. 2 • (Big Jeff, Bob Lamm, Roy Lonzo & Oscar, Wiggins, Tennessee Drifters, Andy Wilson)**
I Courted An Angel; Waiting For The Robert E. Lee; It's A Sin; Hound Dog; Hillbilly Boogie; Let Me Be The One; Wiggle Waggle; That's What Happened; I Don't Talk To Strangers; Step By Step; Boogie Woogie Baby; That's My Weakness Now
**DLP 3701**



**VARIOUS COUNTRY ARTISTS, VOL. 3 • (Hank Garland, Cowboy Copas, Jimmy Work, Roy Wiggins, Tommy Jackson, Mac Wiseman)**
Just A Little Tiny Bit; Tea For Two; Bouquet Of Roses; Paradise Valley; Milk Cow Blues; Don't Give Me A Reason To Wonder Why; Prisoner's Song; My Little Red Wagon; Moonlight On The Colorado; Cimarron; Just Like Downtown; M. C. Brakeman Blues
**DLP 3702**




**VARIOUS COUNTRY ARTISTS VOL. 4 • (Joe Claire, Bob Lamm, Big Jeff, Lonzo & Oscar, Joe Allison, Tennessee Drifters)**
Drive Those Blues Away; Rainbow At Midnight; Wild Oats; Move On, Baby; Foggy River; Goin' Home And Behave Myself; Not Mine; The Answer To It All; Somebody Loves You; You Can't Hurt Me Anymore; Twisted Words; I'm In Love Dear, With Thee
**DLP 3703**



**THIS IS MAC WISEMAN**
Are You Coming Back To Me; I'm A Stranger; It's Goodbye And So Long To You; (I'd Rather Live) By The Side Of The Road; You're The Girl Of My Dreams; Reveille In Heaven; Don't Blame It All On Me; I Love You Best Of All; I Didn't Know; Georgia Waltz; Dreaming Of A Little Cabin; Going To See My Baby
**DLP 3697**




**'TIS SWEET TO BE REMEMBERED Mac Wiseman**
'Tis Sweet To Be Remembered; I'll Still Write Your Name In The Sand; Shackles And Chains; Remembering; I Haven't Got The Right To Love You; I Saw Your Face In The Moon; Four Walls Around Me; Love Letters In The Sand; Rainbow In The Valley; I Wonder How The Old Folks Are At Home; Don't Let Your Sweet Love Die; Going Like Wildfire
**DLP 3084**




**GREATEST BLUEGRASS HITS • Tommy Jackson**
Uncle Pen; In The Pines; Footprints In The Snow; Blue Moon Of Kentucky; The Great Speckle Bird; I Wonder How The Old Folks Are At Home; Old Joe Clark; Cabin In The Hills; Earl's Breakdown; Salty Dog Blues; Gotta Travel On; Maple On The Hill
**DLP 3471**




**SQUARE DANCES Tommy Jackson Called by T. Tommy**
Bile Dem Cabbage Down; Up Jumped Trouble; Katy Hill; Cripple Creek; Down Yonder; John Henry; Skip To My Lou; Buffalo Gals; Black Mountain Rag; Uncle Joe
**DLP 3580**

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Price
THIS
TIME,
LORD
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MYR 1024
*Also available on cassette*

# Ray Price

# THIS TIME, LORD



**SIDE 1**

1. WHAT I WANT YOU TO BE *(Aaron Brown & Dave Hall)* (Canaanland Music, BMI-3:34)
2. BRING BACK THE SPRINGTIME *(Kurt Kaiser)* (Sparrow Songs, ASCAP-3:21)
3. THE WONDER OF IT ALL *(Lee Dresser)* (Keca Music, Inc., ASCAP-3:30)
4. I CALLED HIS NAME, HE TOOK MY HAND *(Lee Dresser)* (Keca Music, Inc., ASCAP-2:37)
5. I NEED YOU EVERY HOUR *(adapted by David Baker)* (Word, Inc., ASCAP-3:18)

**SIDE 2**

1. I SAY "I DO" *(Ray Hildebrand)* (Dayspring Music, BMI-2:58)
2. THAT'S MY LORD *(Lee Dresser)* (Keca Music, Inc., ASCAP-2:58)
3. DON'T GIVE UP WHEN YOU'RE DOWN *(Lee Dresser)* (Keca Music, Inc., ASCAP-3:45)
4. ONE OF A KIND *(Lee Dresser)* (Keca Music, Inc., ASCAP-3:15)
5. DON'T WAIT FOR SUNDAY TO PRAY *(Hector Marchese, Jack Russell & Ray Trotta)* (Janic Price Music, ASCAP-2:32)

Arranged & Produced by LARRY MUHOBERAC
Executive Producer: LARRY GORDON
Recorded at Capitol Records in Hollywood
Engineer: HUGH DAVIES
Photos: KEN WHITMORE PHOTOGRAPHY

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# ORGAN SPECTACULAR

## Noel Rawsthorne at the organ of Coventry Cathedral

The Stars and Stripes Forever · Pomp and Circumstance No.1 · Hallelujah Chorus
Grand March from "Aida" · Ride of the Valkyries · Trumpet Voluntary · Londonderry Air
Mendelssohn's Wedding March · Marche militaire · The Lost Chord · Air on the G String



DS 538185

# ORGAN SPECTACULAR

## Noel Rawsthorne at the organ of Coventry Cathedral

NOEL RAWSTHORNE began his Cathedral career as a chorister and studied organ with Harold Dawber, Caleb Jarvis, Marcel Dupré and Fernando Germani. In 1955 he succeeded H. Goss Custard as organist of Liverpool's Anglican Cathedral, a position he occupied until 1980. From 1980 to 1984 he was City Organist at St. George's Hall, Liverpool, famed for its splendid "Father Willis" organ built in 1855. Rawsthorne is a Senior Lecturer in Music at St. Katherine's College, Liverpool, and recently took up the post of Artistic Director of the National Young Organist of the Year Competition at Bolton Town Hall, a prestigious event he was instrumental in launching. His lively schedule as both recitalist and organ consultant have brought him renown throughout the world as an eminent performer on his instrument.

**Side One** (28:07)

**Verdi: Grand March from "Aida"** (band 1/5:08)
**Clarke: Trumpet Voluntary** (band 2/2:44)
**J. S. Bach: Air on the G string from Suite No. 3 in D** (Band 3/5:26)
**Schubert: Marche Militaire No. 3** (band 4/5:02)
**Sullivan: The Lost Chord** (band 5/4:57)
**Mendelssohn: Wedding March from "A Midsummer Night's Dream"** (band 6/4:50)

**Side Two** (26:57)

**Sousa: The Stars and Stripes Forever** (band 1/3:38)
**Elgar: Pomp and Circumstance March No. 1, Op. 39** (band 2/6:17)
**Trad.: Londonderry Air** (band 3/6:08)
**Handel: Hallelujah Chorus from "Messiah"** (band 4/4:43)
**Wagner: The Ride of the Valkyries from "Die Walküre"** (band 5/6:11)



*Noel Rawsthorne at Coventry Cathedral, July 1984.*

Recording Producer & Engineer: BRIAN CULVERHOUSE
Art Direction & Design: Marvin Schwartz
Cover Illustration: Don Weller
Recorded in Coventry Cathedral
All titles arranged by Noel Rawsthorne
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Library of Congress Catalog Card No. 84-74267 applies to this recording.

## SPECIFICATION OF THE ORGAN

The organ, built by Messrs. Harrison & Harrison Ltd., of Durham, stands on galleries at either side of the High Altar. The console is detached and placed in the choir stalls.

The manual compass is CC to C, 61 notes, and the pedal CCC to G, 32 notes; 73 speaking stops and 15 couplers, etc., making a total of 88 drawstops.

### PEDAL ORGAN (20 stops, *4 couplers*)

| | ft. |
|---|---|
| 1. Sub Bourdon (20 from No. 35) | 32 |
| 2. Open Wood | 16 |
| 3. Open Metal | 16 |
| 4. Diapason (from No. 34) | 16 |
| 5. Sub Bass | 16 |
| 6. Dulciana | 16 |
| 7. Principal | 8 |
| 8. Spitzflute | 8 |
| 9. Twelfth | 5⅓ |
| 10. Fifteenth | 4 |
| 11. Rohr Flute | 4 |
| 12. Open Flute | 2 |
| 13. Mixture | IV |
| 14. Bombardon | 32 |
| 15. Ophicleide | 16 |
| 16. Fagotto (from No. 59) | 16 |
| 17. Posaune | 8 |
| 18. Bassoon | 8 |
| 19. Schalmei | 4 |
| 20. Kornett | 2 |

*I. Choir to Pedal*
*II. Great to Pedal*
*III. Swell to Pedal*
*IV. Solo to Pedal*

### CHOIR ORGAN (13 stops, *Tremulant and 2 couplers*) (Unenclosed)

| | ft. |
|---|---|
| 21. Clarabel Flute | 16 |
| 22. Diapason | 8 |
| 23. Harmonic Flute | 8 |
| 24. Gedackt | 8 |
| 25. Dulciana | 8 |
| 26. Principal | 4 |
| 27. Rohr Flute | 4 |
| 28. Nazard | 2⅔ |
| 29. Fifteenth | 2 |
| 30. Tierce | 1⅗ |
| 31. Blockflute | 2 |
| 32. Mixture | V |
| 33. Cromorne | 8 |

*V. Tremulant*
*VI. Swell to Choir*
*VII. Solo to Choir*

### GREAT ORGAN (15 stops, *3 couplers*)

| | ft. |
|---|---|
| 34. Double Diapason | 16 |
| 35. Bourdon | 16 |
| 36. Open Diapason I | 8 |
| 37. Open Diapason II | 8 |
| 38. Spitzflute | 8 |
| 39. Stopped Diapason | 8 |
| 40. Octave | 4 |
| 41. Gemshorn | 4 |
| 42. Octave Quint | 2⅔ |
| 43. Super Octave | 2 |
| 44. Mixture | IV |
| 45. Cornet | II-V |
| 46. Double Trumpet | 16 |
| 47. Trumpet | 8 |
| 48. Clarion | 4 |

*VIII. Choir to Great*
*IX. Swell to Great*
*X. Solo to Great*

### SWELL ORGAN (13 stops, Tremulant and *2 couplers*)

| | ft. |
|---|---|
| 49. Quintadena | 16 |
| 50. Hohl Flute | 8 |
| 51. Viola | 8 |
| 52. Celeste, AA sharp | 8 |
| 53. Principal | 4 |
| 54. Spitzflute | 4 |
| 55. Fifteenth | 2 |
| 56. Sesquialtera | II |
| 57. Mixture | IV |
| 58. Oboe | 8 |

*XI. Tremulant*

| | |
|---|---|
| 59. Contra Fagotto | 16 |
| 60. Trumpet | 8 |
| 61. Clarion | 4 |

*XII. Octave*
*XIII. Solo to Swell*

### SOLO ORGAN (12 stops and Tremulant) (Nos. 62 to 71 in a swell-box)

| | ft. |
|---|---|
| 62. Diapason | 8 |
| 63. Rohr Flute | 8 |
| 64. Viole | 8 |
| 65. Viole Celeste | 8 |
| 66. Octave | 4 |
| 67. Open Flute | 4 |
| 68. Wald Flute | 2 |
| 69. Mixture | IV |
| 70. Corno di Bassetto | 16 |
| 71. Sifflöte | 1 |

*XIV. Tremulant*

| | |
|---|---|
| 72. Orchestral Trumpet | 8 |
| 73. Orchestral Clarion | 4 |

### COMBINATION COUPLER

*XV. Great and Pedal Combinations coupled*

### ACCESSORIES

Eight foot pistons to the Pedal Organ.
Eight pistons to the Choir Organ.
Eight pistons to the Great Organ.
Eight pistons to the Swell Organ (duplicated by foot pistons).
Eight pistons to the Solo Organ.
Eight general pistons.
Two general pistons for couplers.
One general cancel piston.
One cancel piston each to Pedal, Choir, Great, Swell and Solo Organs.
Reversible piston to Choir to Pedal.
Reversible piston to Great to Pedal.
Reversible piston to Swell to Pedal.
Reversible piston to Solo to Pedal.
Reversible piston to Swell to Choir.
Reversible piston to Solo to Choir.
Reversible piston to Choir to Great.
Reversible piston to Swell to Great.
Reversible piston to Solo to Great.
Reversible piston to Solo to Swell.
Reversible foot piston to Great to Pedal.
Reversible foot piston to Swell to Great.
Balanced crescendo pedals to Swell and Solo Organs.

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Salt &
Light
Company

# Salt & Light Company



SALT & LIGHT COMPANY

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| Gordie Frederick | Mike Ortopan |
| Randy Gardner | Stan Szelkowski |
| Dan Gillett | Chris Ward |
| Mark Knauss | Jeanette Wilhelm |


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Battle Creek, Michigan 49015

**Eastern Great Lakes Region**
**Youth for Christ**


*In this world of uncertainty and frustration people are filled with the need for something to believe in, someone to put faith in. Seeking material things, drugs, sex, and alcohol we fail to fill the genuine needs we possess, we fool ourselves into believing that we've found the answers by diverting ourselves from the real problem. But a solution is available, easy to find and permanently yours for the asking.*

*SALT AND LIGHT COMPANY would like you to travel with them on a musical journey leading far beyond the world of frustration and conflict confronting us daily and into the world of joy and peace which has been theirs to experience through Jesus Christ. Jesus said, "I am leaving you with a gift—peace of mind and heart! And the peace I give isn't fragile like the peace the world gives." (John 14:27 Living Bible) Listen, enjoy, and understand what Jesus meant when He called is, ". . . the Salt of the earth" in service to God, and ". . . the Light of the world," shining His love before men. Come with us, and be part of the "Salt" and "Light" in company with God.*

## Side One

### I'm Gonna Rise
Tsapralis/Benson ASCAP

### I'm Not What I Want To Be
Gaither, Paxton/Gaither Music and
Christian Grit Music Press ASCAP

### I Need You
Masters/Lexicon ASCAP

### We All Need Each Other
Hall/Danniebelle Music ASCAP

## Side Two

### Your Love Broke Through
Green, Fishkind, Stonehill ASCAP

### Free At Last
Gaither, Paxton/Gaither Music and
Christian Grit Music Press ASCAP

### What A Difference You've Made In My Life
Milsap, Jordan/Gemini ASCAP

### I Can't Believe It
Keith and Melody Green/April Music ASCAP

### It's Love To Me
Aldridge, Masters/Lexicon ASCAP

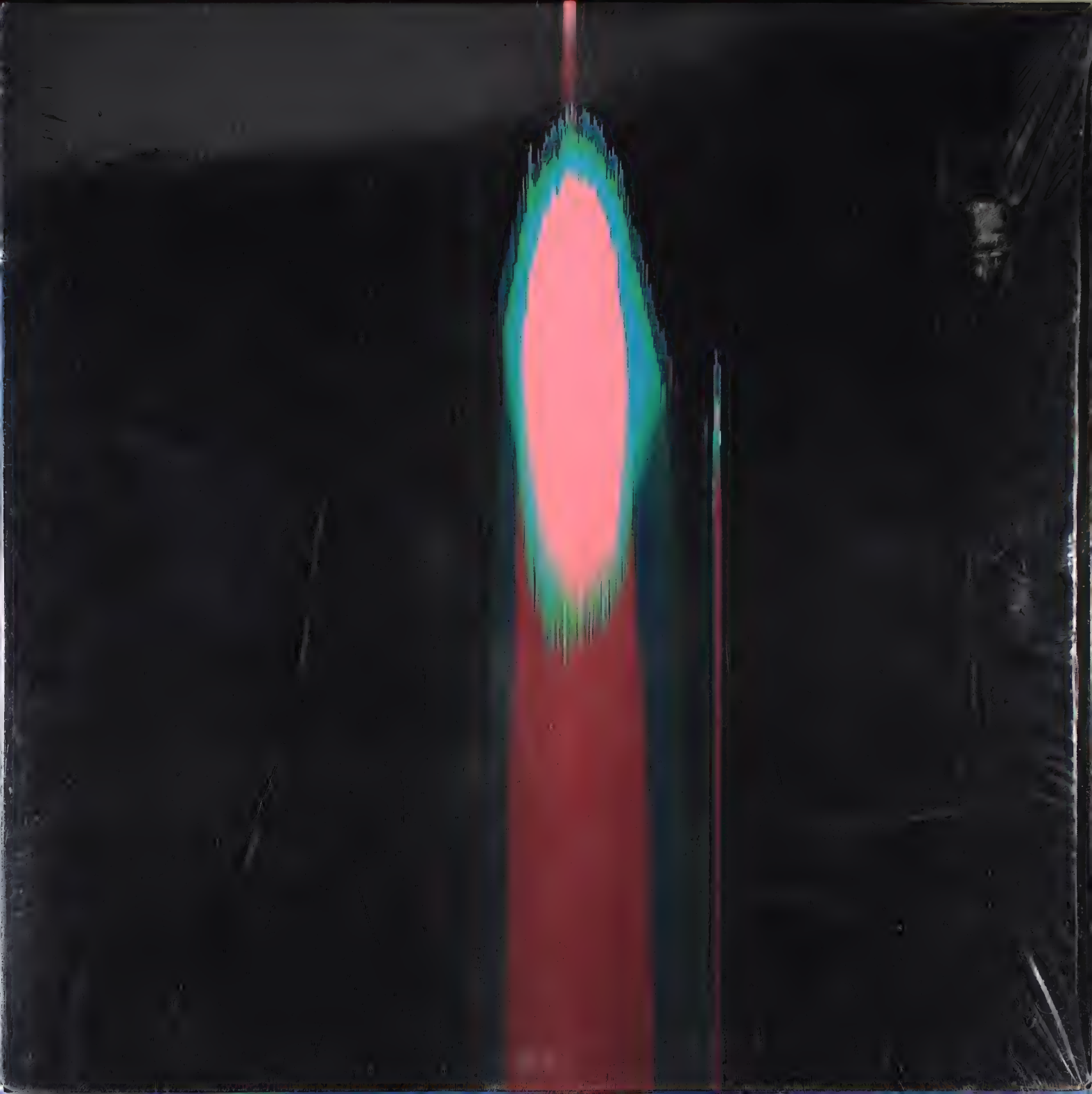
### Praise Him
Aldridge, Masters/Lexicon ASCAP

**PRODUCED BY MARV HOLLENBECK**
ARRANGEMENTS BY ROGER BYRD

Guitar/Rex Thomas
Keyboards and String Ensemble/Allan Mesko
Bass/Randy Moore
Drums/Roger Byrd
Brass/The Pinebrook Brass

Recording and Remix Engineer/Bob Whyley
Recorded at Pinebrook Recording Studio, Alexandria, Indiana
Art Direction and Graphics/Kurt Burgess

All Vocals by Salt & Light Company



# Nate Beier

All music written and performed on the piano by Nate Beier

**Side One:**

1. Sweeters (4:06)
2. Echoes (0:52)
3. Mom and Me (3:47)
4. H.D. (4:01)
5. Kathy-Kathleen (2:52)
6. Kris and Judy (5:13)
7. Sweeters (4:06)

**Side Two:**

8. Jenna (3:18)
9. Red and Violet (2:42)
10. Anne (5:13)
11. Note to Kris (1:47)
12. Climb the Steps (2:19)
13. Violet and Red (3:21)

Let me talk about some of these pieces. They share a story, a journey of integration and self-realization. I feel the journey as an integrating of female and male energies, though there is definitely another energy there, an 'other' energy that is present with both the female and the male.

I translate names into a musical language. I call these compositions "namesongs." To describe my guidelines for developing namesongs, generally I give one beat per letter, but not always. The first letter of the name often determines the key, or tonality—but again, not always. In addition to translating names into musical language, I explore other areas of translation and compositional forms. "Violet and Red" got its title from the idea of relating the 12 colors of the rainbow to the 12 notes on the piano. Each note has a color that shares the shape of its wavelength. Red is a note; violet is a note. Also, the distances from red to violet and from red to the mixture of violet and red are shapes – the minor and major 7 intervals. These intervals are the structure of the two color pieces.

After the name's musical notes are created, a number of compositional tools may be applied to it: inversion, retrograde, augmentation, diminution, Magic Box (Babbitt Square), and harmony. In addition to harmony, this album mostly uses inversion. I enjoy how the inversion of one's name often takes the piece to a different tonality. To use the example of "Jenna," the namesong moves from the A minor/C major tonality to that of F-sharp Major (a distance or float of 180 degrees on the Circle of 5ths).

"H.D." is for the poet. I had a feeling that I should write H.D. a namesong before I'd actually read her poetry. I'm glad I did so, trusted my instincts. I'd heard of H.D. having visions, so why not trust my intuition? Her notes are B and D ('H' is German for the musical note B). B and D imply many scales, and I mapped out a variety of possibilities. I already had the heartbeat of the piece – in triple time, the notes saying H.D. over and over. When I got to the piano however, something else wanted to come out. The heartbeat was still there, but the harmonic trajectory was totally different except that the piece would still explore a bit of H.D.'s inversion, which is built on the notes B and G-sharp. So there was this heartbeat and this sense of wonder, going off into the world and exploring. Essentially her name spells the interval on a minor third, so this section of looking for her is all in minor thirds, and even though the notes are varied, they are unified by that interval. I had the idea of a little girl calling H.D.'s name---those are the high notes. Then the search changes directions, using the inversion of the minor third; the major sixth. And then it comes to the D and the B, and back to B and D and an echo of the beginning section.

"Kathy-Kathleen" – the namesong for my Mom – initially had four parts. The first uses chords to spell "Kathy." The second and third parts use single notes to spell "Kathleen" and then the inversion of "Kathleen." The fourth part uses chords again for the inversion of "Kathy." After playing the piece a few times I felt something wanting to happen. The ending wanted to go into the beginning of the first song I ever wrote. A coda was added.

"Mom and Me" brings together our names. The first part joins "Kathy" in E major with "Nate" in F major. The names are played together, then alone, then together again. The second part brings together "Kathleen" and "Nathan." Here the names have been transposed to C major. This new tonality is further explored in the last part of the piece, which anticipates "Violet and Red." C has a relationship to both E and F. C is the dominant of both F and E because B as a Dominant note was not preferred for E, so C was used (this all happened several hundred years ago for a variety of technical and cultural reasons). Nevertheless, I feel the waves—the float.

"Violet and Red" understands violet as the note E. I feel E as the Mama note, the Mama key. In solfege E is 'Mi', the "em" sound so natural for words meaning Mom. So then, "Violet" is a color for Mom. And I'm thinking of red and violet together as a mixture making the note F – the key of my name. Obviously her spirit has been with me all along.



Nate Beier February 2011

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http://www.stationtostationrecording.com

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Music, Performance and Cover Photo by Nate Beier
nathanmcallisterbeier@gmail.com

This album is dedicated to my father, Edward N. Beier

Nathan McAllister Beier

# CHARLIE PARKER



# BIRD SONG

VOGUE JAZZ

10053

# CHARLIE PARKER
# BIRD SONG



A SIDE

1. BIRD SONG
2. COOL BIRD
3. INSIDE OUT
4. SOUL TIME
5. BLUE DIAMOND
6. SOUL INTERLUDE

B SIDE

BIRDS NEST 1.
LONG TIME 2.
PURE DELIGHT 3.
BLUE LAMENT 4.
ITS A SIN TO TELL A LIE 5.
DANCE TIME 6.

MADE IN PORTUGAL

Distribuição
MOVIEPLAY PORTUGUESA


junior
tucker
DON'T TEST

210 953
410 953
260 953
D
F PM 204
LC 8098

# one two

## Are You Ready
featuring Lt. Stitchie
Engineered by Steven Stewart, Philip Zsadie, Paul Borg
Recorded at CBS Studio, Kingston, Jamaica
Marcus Recording Studio, London
Mixed at Livingston 3 Studio, London by Paul Borg assisted by Shane McEnhill
All instruments by Handel Tucker
Backing Vocals by Erica Newell-Stewart, Judy Emanuel, Charlie Roberts

## Dis A Dance
Engineered by Barry O Hare, Philip Zsadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Livingston 3 Studio, London by Steven Stanley assisted by Shane McEnhill
All instruments by Handel Tucker
Backing Vocals by Fulness, Steven Stewart, Junior Tucker, Barry O'Hare, Pam Hall, Shaggy
Rap by Andi Green

## 16 (Into The Night)
Engineered by David Rowe, Farta, Junior Edwards, Steven Stanley
Recorded at Mixing Lab and Music Works Studios, Kingston, Jamaica
Mixed at Mixing Lab, Kingston, Jamaica by Steven Stanley
All instruments by Handel Tucker
Drum Overdubs by Sly Dunbar
Backing Vocals by Pam Hall, J C Lodge, Judy Emanuel, Shaggy, Junior Tucker
Rap by Andi Green

## Love Is The Strongest Emotion
Engineered by Barry O'Hare, Philip Zsadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Matrix Studio, London by Jeremy Allom
All instruments by Handel Tucker
Backing Vocals by Pam Hall, Starwick, Junior Tucker
Dialogue by Andi Green

## Come Down
Engineered by Steven Stanley, Paul Borg
Recorded at Grove Music Studio, Ocho Rios, Jamaica, Marcus Music, London, First Protocol Studio, London
Mixed at Livingston 3 Studio, London by Paul Borg assisted by Shane McEnhill
All instruments by Handel Tucker
Backing Vocals by Pam Hall, Tanya, Junior Tucker, Charlie Roberts, Steven Stanley, Handel Tucker
Dialogue by Sophia Hew, Junior Tucker and Steven Stanley

## Don't Test
Engineered by Steven Stanley
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Music Works Studio, Kingston, Jamaica by Steven Stanley
All instruments by Handel Tucker
Backing Vocals by Nadine Sutherland, Shaggy, Andi Green, Junior Tucker and Steven Stanley

## In Your Mind
Engineered by Steven Stanley
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Livingston 3 Studio, London by Steven Stanley
All instruments by Handel Tucker
Backing Vocals Pam Hall, Tanya, Charlie Roberts and Junior Tucker

## The Groove
Engineered by John Sharpe and Paul Borg
Recorded at Hot Nights Studio and Roundhouse Studio London
Mixed at Roundhouse Studio, London by Paul Borg
All instruments by Handel Tucker
Backing Vocals by Junior Tucker and Belva Haney

## Feel The Rhythm
Engineered by Steven Stewart and Steven Stanley
Recorded at CTS Studio, Kingston, Jamaica
Mixed at Roundhouse Studios, London by Steven Stanley assisted by Leo Grant
All instruments by Handel Tucker
Backing Vocals by Erica Newell-Stewart, Sharon Tucker, Junior Tucker, Arnold Brackenridge and Steven Stanley
Vocoder Rap by Michael "Ibo" Cooper

## African Sunrise
Engineered by Philip Zsadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Roundhouse Studio, London by Jeremy Allom assisted by Leo Grant
All instruments Handel Tucker
Backing Vocals by Pam Hall, Tanya, Charlie Roberts and Junior Tucker

## Produced by Handel Tucker
Executive Producers: Junior Tucker and Erskine Thompson for Level Vibes Ltd
Photography by Sheila Rock
Design by Stylorouge

Special thanks to the almighty for giving me the strength, guidance and his many blessings.
To Teddy - Thanks for picking me up, dusting me off, kicking my butt and for listening.
Thanks to Erskine Thompson for believing, to Handel Tucker "The Genius" maximum respect, to all the backing vocalists, writers and the many people who contributed to the album.
Also to Angie Smillie, Charlie Roberts, George Gabidon, Milton Samuda, John Stathem, Carl Young, Sir Keith Harris, Julie Worth, Mimbo, Charlotte Pilcher, Limelight, Bruno Tilley, Rob O'Connor, Jeremy Allom, Stervin Stanley, Lt. Stitchie, Andy, Mick Clarke, Jeremy Lascelles, Phillip Zsadie. Here's to the future.
Thanks for having faith in me.
To the staff of 10 records and AVL, luv unu everytime !!!
To the Tucker family and friends, and to Munchies 'love always'.
If I have forgotten anyone, blame it on my head and not my heart.
Handel and I would like to pay tribute to the memory of Mr. Cleveland Tucker, Gladston Tucker and Aiden "Trapper John" Stewart. May their light always shine.

**IT 1990** 'Wicked'

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10 RECORDS



# THE LIGHTBEARERS



## THE LIGHTBEARERS

**Barry Clapper** · *bass guitar*
**Steve Crouch** · *piano, bass guitar*
**Cindy Graffius**
**Camille Henry**
**Rod Henry**
**Chris Pederson** · *piano, acoustical guitar*
**Patti Jo Pederson** · *artist*
**John Rau** · *drums, acoustical guitar*

*special thanks to Distinctive Impressions: Dwight & Janet Crumb, Doug & Jane Mackintosh, Ralph Mackintosh, John Clibourn, and the Altadena Community Church, Altadena, California.*

## SIDE ONE

1. **Since Jesus Came Into My Heart** . . . . . Allen
2. **The Father Loves You** . . . . . Salsbury
3. **Would You** . . . . . Hawthorne, Red
4. **Oh, Happy Day** . . . . . Skillings
   *solo: Rod Henry*
5. **Oh, I Need Him** . . . . . Crouch
   *solo: Chris Pederson*

## SIDE TWO

1. **He Touched Me** . . . . . Gaither
   **The Touch of the Master's Hand**
   *Rod & Camille Henry*
2. **Two Hands** . . . . . Coomes, Butler
3. **Come Holy Spirit** . . . . . Gaither
4. **My Tribute (To God Be the Glory)** . . . . . Crouch
   *solo: Camille Henry*

### LIGHT BEARERS FOR CHRIST, INC.

Many of you have been blessed by the music ministry of the Lightbearers team featured on this album. However, Light Bearers for Christ is more than a Christian musical team. It is an evangelistic association offering various types of ministries in evangelism including evangelistic speakers, Training in Lay Evangelism, and a youth ranching program. Light Bearers for Christ, a new and growing organization, ministers among all groups and denominations. However, Light Bearers is more than any one of the above-mentioned ministries, or the aggregate of all of them. Light Bearers for Christ is a concept revealed in the Bible and proclaimed by Christ as the responsibility of every true follower of Him. "Ye are the light of the world." (Matthew 5:14) Again, He challenged His followers to "Let your light so shine before men that they may see your good works, and glorify your Father which is in heaven." (Matthew 5:16) Never was our world in more need of light to find the way through the enveloping darkness. In John 12:36 Jesus said, "Make use of the Light while there is still time; then you will become LIGHT BEARERS." (Living Bible) Our prayer is that this record might in some way encourage you to become a LIGHT BEARER FOR CHRIST!



*Rev. Mynor G. Soper, founder and president of Light Bearers for Christ, Inc., serves also as Home Field Evangelist for the Seventh Day Baptist Missionary Society.*

STEREO
CUSTOM FIDELITY

# THE OHIO STATE UNIVERSITY

## *Jazz Workshop*

# IN CONCERT

**SIDE ONE**

1. THE JAZZERS
2. SPRING IS HERE
3. BLUES BITTERSWEET
4. FOREVER LOST IN MY MIND'S OWN EYE

**SIDE TWO**

1. SOMEONE ELSE'S BLUES
2. THE GOOD JUICE
3. THIS IS THE WAY IT IS
4. CIBOLA

**PERSONNEL**

LADD McINTOSH — LEADER, FLUTE, MARACAS, SOPRANO AND ALTO SAXOPHONES

**TRUMPETS**

Wes Orr, Jack Munthe,
Tony Greenwald, Steve Berry,
Phil Sbrochi, John Edwards

**TROMBONES**

Dave Haldeman, John Johanssen,
Bill Bendler, Steve Livingston,
Earl Chenoweth

**WOODWINDS**

Tom Ryan, Stu Best, Jon Crosse,
Del Gittinger, Byron Rooker

Lyle Preest ..... Drums
Dave Chase ..... Piano
Will Burkey ..... Bass
Dick Edison ..... Guitar
Dan Ruddick ..... Vibraharp and Percussion

**STEREO**

History has long since forgotten the noble cat who somewhere in the dark past enlightened us all with the startling observation that life is indeed a funny thing. I'll tell you this though: he would have flipped his no-doubt powdered wig if he'd still been around to witness what's happened to a guy named Ladd McIntosh during the past few years.

From where I sat, it all began a few summers ago when I found myself in need of a good musician to copy my own confused tunes. I asked several people I knew for suggestions. Up came the name of this guy McIntosh.

Big question of the day at that time was "Who's he?"

Well he turned out among other things to be one helluva copyist — neat and accurate. And at a dollar a page, that's a major blessing for any composer anywhere.

Ladd had been copying my stuff for a year or more when one bright summer day he asked if I'd like to slip over to the State House grounds later in the afternoon (the summer Arts Festival was in full swing) to hear his band play.

"What band?" I inquired (as usual right on top of happenings in and around the city of Columbus). And that's when I first heard the name — the Ohio State Jazz Workshop Band. In any event, more out of loyalty than enthusiasm, I ended up splitting for the designated place at the designated time . . . and the rest (for myself at least) became history.

The sounds I was fortunate enough to hear that memorable afternoon were as fresh and electrifying as anything I could remember hearing . . . ever. The whole thing was rich in musicianship and originality, yet steeped in enough of the traditional to make it pleasing and familiar to the untrained ear as well as the serious musician.

In all it proved to be a terribly unique experience; and those of us present knew then and there that this cat McIntosh was headed no way but up. Way, way up.

Nothing much happened for a while thereafter, until that fine day when Ladd and his amazing gang romped off to Villanova for the regional finals of the National Intercollegiate Jazz Festival.

They came away with the top award for best band. Ladd himself was named best arranger-composer. That was in February of 1967 and the handwriting (you should excuse the cliche) was on the wall.

From there, they journeyed to the national finals in Miami — the final test as it were. The month was May and the results were even more impressive than they had been the February before. The ensemble was again named best band, copping the Duke Ellington Award for it. McIntosh walked away with the Stan Kenton Award for the best original composition at the Festival.

Clearly, a pattern was being established. Just as clearly, Columbus, Ohio State and the nation were beginning to sit up and take notice of the newest collegiate jazz kings. And if you think the national recognition I refer to is an exaggeration, just keep reading.

(A late note: just as these words are heading for the printer comes the news that McIntosh has just been named the outstanding arranger-composer at the March 8-9 Notre Dame Jazz Festival. Duncan James was named best guitarist, also, while bassist Will Burkey garnered an honorable mention for his work).

And now to that national recognition . . .

Well-known reviewer Gene Lees, writing in High Fidelity magazine, raved on and on in his beautiful review of Ladd and the Workshop band. Similarly, John Wilson of the New York Times poured on the superlatives in a recent feature story.

Downbeat, probably the best known (and oldest) music publication in the country, has carried no less than three articles dealing with the boys, in each instance using adjectives so flowery that I had to consult my trusty Webster's just to understand what they were trying to say.

Then there were the judges at the various festivals across the country, all extremely talented musicians in their own right. To the man (I had a first-hand look at many of the judging sheets) they have proclaimed Ladd and gang among the brightest, most talented young muscians in the nation today.

Stan Kenton is on record as having called McIntosh a genius. And believe it or not, even the White House got into the act — in a letter from the President to Governor James A. Rhodes of Ohio.

Seems to go on and on, doesn't it?

Much credit for all this success goes of course to the fantastic collection of musicians surrounding McIntosh — to cats like Jon Crosse (whose tenor masterpieces are consistently mentioned in reviews), drummer Lyle Preest and lead hornman Wes Orr.

Others — like Tony Greenwald, John Johanssen and Barney Rooker — while perhaps less recognized, are nevertheless superb musicians. And of course there is Ladd himself, whose fine stuff on alto, soprano and flute you'll hear on this particular album.

There's little I can add to what hasn't already been said before — and said, quite frankly, by persons eminently more qualified than myself. My big thrill, and one I'll remember for years to come, is simply that I happened to be one of the first to hear and recognize this group's truly amazing virtuosity, both as individuals and as a unit.

And so that's it . . . except for a small footnote.

You've heard people talk about the price of success? In this instance it boils down to the fact that, where I used to pay Ladd a buck a page for copying my own work, he now does it for nothing.

The reason is two-fold.

First, I couldn't afford any more. Secondly, Ladd has begun to make what will surely be an international name for himself . . . and no one that successful could conceivably work for a lousy dollar a page.

— Ron Pataky

Theater Editor

Columbus Citizen-Journal

March 10, 1968

RCA

CINEMA 3

APRESENTA

As trilhas sonoras dos grandes filmes de ontem de hoje e de amanhã

109.4011

MÚSICAS DOS FILMES DE

# JAMES BOND

## AGENTE 007: O SATÂNICO DR. NO
## MOSCOU CONTRA 007
## 007 CONTRA GOLDFINGER
## 007 CONTRA A CHANTAGEM ATÔMICA

ORQUESTRA REGIDA POR RAY MARTIN



LINHA 3
QUALIDADE PRODUTO PREÇO

MÚSICAS DOS FILMES DE

# JAMES BOND

eldorado

## AGENTE 007: O SATÂNICO DR. NO
## MOSCOU CONTRA 007
## 007 CONTRA GOLDFINGER / 007 CONTRA A CHANTAGEM ATÔMICA

Nunca houve um fenômeno como James Bond. Ele resistiu a tudo: as imitações, as paródias, aos excessos, até mesmo à mudança dos atores que os interpretavam. Nem por isso ele saiu de moda, resiste bravamente até hoje, entrando na década de 80 enquanto se produz mais um filme da série ("For Your Eyes Only" com Roger Moore) e se fala numa produção rival trazendo novamente Sean Connery como o Agente 007.

A verdade é que os filmes de James Bond nunca renderam tanto dinheiro. No entanto, tudo começou discretamente. Em 1963, uma modesta produção britânica "Dr. No" foi lançada sem nenhuma publicidade. Foi o público que a descobriu e transformou Sean Connery e Ursula Andress, seus principais intérpretes, em grandes astros.

O inglês Ian Fleming (que faleceu em 12 de agosto de 1964) escrevia a série de livros de aventuras com o agente James Bond desde 1950 quando foi lançado seu primeiro tomo: "Cassino Royale". Não houve grande repercussão até que o presidente John Kennedy comentou que era um dos leitores fiéis de Fleming. Isso chamou a atenção dos produtores Harry Saltzman e Albert Broccoli que resolveram investir neste super-espião.

"O Satânico Dr. No" custou um milhão e meio de dólares e rendeu mais de cinco. Cada subsequente produção teve um orçamento mais elevado. No primeiro filme, Bond é enviado por seu chefe M (Bernard Lee) para Kinsgton, na Jamaica, para investigar o desaparecimento de outro agente britânico, até descobrir o demoníaco Dr. No (Joseph Wiseman) que trabalha para a SPECTRE (Special Executive for Counter-Terrorism, Revenge and Extorsion) contra os misseis norte-americanos.

Já nesse filme se estabeleceram as marcas registradas da série. A canção-tema do herói composto por Monty Norman que sempre se repete depois de um tradicional prólogo. A seguir vem uma música cantada, geralmente interpretada por alguém famoso. O herói Bond, agente do Serviço Secreto de Sua Majestade com licença especial para matar, é um homem inteligente, culto, que gosta de mulheres, bebidas e roupas finas, e sempre utiliza armas ultra-modernas.

O tom de ironia, quase-auto-crítica do personagem foi melhor encontrado por Sean Connery, um ator escocês (nascido em 25 de agosto de 1930) que foi marinheiro, boxeador, modelo, galã de Lana Turner em "Vítima de uma Paixão" (58). Depois de consagrado como o personagem, se recusou a ficar estereotipado partindo paar papéis mais ambiciosos em fitas como "A Colina dos Homens Perdidos" (65), "Marnie" (63), "Mulher de Palha" (64) que finalmente lhe trouxeram o reconhecimento da crítica.

Connery voltou em 63 a ser Bond em "Moscou contra 007" novamente contra a Spectre que agora promove as hostilidades entre os Britânicos e os soviéticos. Por isso, ele tem que roubar uma máquina decodificadora do quartel general russo em Istambul. Em "Goldfinger" de 64, ele combate Auric Goldfinger, o gênio diabólico que pretende explodir uma bomba nuclear dentro de Fort Knox — reserva de ouro do governo norte-americano. E em "Chantagem Atômica" (65) a Spectre mais uma vez desafia o mundo livre sequestrando um bombardeiro da Nato e ameaçando explodir as bombas em Miami e Cabo Kennedy a não ser que cem milhões de libras em diamantes sejam pagas como resgate.

Desses quatro primeiros filmes de 007 é que se compõe o nosso disco. Mas a série prosseguiu com "Com 007 só se vive duas vezes" (You Only Live Twice, 67) depois da qual Sean Connery resolveu abandoná-la. Como substituto foi escolhido o estreante australiano George Lazenby que estrelou "007 a Serviço Secreto de Sua Majestade" (On Her Majesty's Secret Service, 70).

Só que este acabou sendo o filme de menor sucesso da série e os produtores tiveram que convencer Connery a retornar ao personagem para "007 - Os Diamantes são Eternos" (Diamonds Are Forever, 71) que restaurou a credibilidade do personagem. Na escolha de um novo substituto, desta vez eles foram mais cuidadosos, chamando Roger Moore (que havia feito o detetive "O Santo" na tevê inglesa) e o público não teve dificuldade de aceitá-lo nas fitas seguintes: "Com 007, Viva e Deixe Morrer" (Live and Let Die, 73), "007 Contra o Homem da Pistola de Ouro" (The Man with the Golden Gun, 75), "007 - A Espiã que me Amava" (The Spy Who Loved Me, 77) e "007 Contra o Foguete Atômico" (Moonraker, 79).

Extra-oficialmente houve um outro filme de James Bond: "Cassino Royale" (idem, 67). Acontece que os produtores Saltzman-Broccoli não puderam adquirir os direitos do livro porque estes já pertenciam a Charles Feldman (que a tinha dramatizado na tevê nos anos 50 com Barry Nelson como James Bond). Mas este preferiu fazer uma sátira ao personagem com o auxílio de David Niven como um tal Sir James Bond que sai da aposentadoria com Joanna Pettet como sua filha Mata Bond (filha de Mata Hari!) e Woody Allen como seu sobrinho Jimmy Bond.

**Rubens Ewald Filho**

**O SATÂNICO DR. NO**
**(Dr. No)**

**Elenco:** Sean Connery, Ursula Andress, Joseph Wiseman, Jack Lord, Bernard Lee — **História:** de um livro de Ian Fleming — **Roteiro:** Richard Maibaum, Johanna Harwood, Berkley — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** Monty Norman — **Direção:** Terence Young — **Produção:** Eon Productions Ltd. United Artists — **Ano:** 1963.

**MOSCOU CONTRA 007**
**(From Russia with Love)**

**Elenco:** Sean Connery, Daniela Bianchi, Pedro Armendariz, Lotte Lenya, Robert Shaw — Baseado no romance homônimo de Iam Fleming — **Roteiro:** Richard Maibaum — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Terence Young — **Produção:** United Artists: Harry Saltzman, Albert R. Broccoli — **Ano:** 1964.

**007 CONTRA GOLDFINGER**
**(Goldfinger)**

**Elenco:** Sean Connery, Gert Frobe, Honor Blackman, Shirley Eaton — Baseado no romance homônimo de Ian Fleming — **Roteiro:** Richard Maibaun e Paul Dehn — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Guy Hamilton — **Produção:** Harry Saltzman e Albert R. Broccoli — **Ano:** 1965.

**007 CONTRA A CHANTAGEM ATÔMICA**
**(Thunderball)**

**Elenco:** Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi, Rik Van Nutter, Bernard Lee, Martine Beswick, Guy Doleman — **História:** Kevin McClory, Whittingham, Fleming — **Direção:** Richard Maibau e John Hopkins — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Terence Young — **Produção:** Harry Saltzman e Albert R. Broccoli — **Ano:** 1966.

---

LADO 1

**O SATÂNICO DR. NO (Dr. No)**
1. **James Bond Theme**

**MOSCOU CONTRA 007 (From Russia with love)**
2. **From Russia with love**
3. **007**
4. **Girl trouble**

**007 CONTRA A CHANTAGEM ATÔMICA (Thunderball)**
5. **Thunderball**
6. **Mister Kiss Kiss Bang Bang**

LADO 2

**007 CONTRA GOLDFINGER (Goldfinger)**
1. **Goldfinger**
2. **Bond's lament**
3. **Honey's theme**
4. **Galore's theme**

**O SATÂNICO DR. NO (Dr. No)**
5. **Under the mango tree**
6. **Jamaica jump up**

Regências de Ray Martin



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## SIDE ONE

**HAJ, HUSIČKY, HAJ** *(Go, go little geese)*

**CESTÁŘSKÁ PÍSEŇ** *(Road fixers song)*

**DANUŠKA — POLKA** *(Danuska — Polka)*

**ČESKÁ MUZIKA** *(Bohemian music)*

**SOBĚKURSKÁ — POLKA** *(Sobekurska — Polka)*

**RŮŽOVÝ KVĚT** *(The blooming Rose)*

**JETELÍČEK U VODY** *(Clover leaf — Polka)*

## SIDE TWO

**AŽ BUDOU TRUMPETY ZPÍVAT** *(When trumpets play)*

**ZELENÉ HÁJE** *(Green woods)*

**TICHÁ NOC** *(Dark night)*

**UŽ JE TO DÁVNO** *(Long time ago)*

**Z PRAHY AŽ PO BRNO** *(From Prague to Brno)*

**ROZTOUŽENÁ — POLKA** *(Yearning — Polka)*

**LOUČÍM SE S VÁMI, KAMARÁDI** *(So long, friends)*




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# The Sensational SAVETTES

gospel

MG-3076



# The Sensational Savettes

## OF PHILADELPHIA, PA.

Philadelphia, Pa. is commonly known as the City of Brotherly Love. No wonder then, that Philadelphia should also be known as the Cradle of Gospel as the two go so well together.

Thanks to the untiring efforts of three young and devoted disc jockeys, Mary Mason, Louise Williams and Bonnie Dee, Philadelphians are well supplied with their daily Gospel diet that keeps the spirit of brotherly love so alive.

Philadelphia has given birth to many of the great Gospel giants of today. It is the home of The Ward Singers, The Davis Sisters, Rosie Wallace, The Imperial Singers, The Victory Chorale and many others, but one of the most important artists of all is The Sensational Savettes. And this is their album to prove it.

Each of the Savettes is an accomplished soloist in their own right and this album will testify not only to their distinctive talents but also to their sincere and honest devotion which is so evident.

Aside from being a singing group, these servants of the Lord are a close knit praying group who believe in putting God in front of every effort they make. For this cause, just to hear them, places you in a spiritual frame of mind and makes you become alive with the desire to sing along with them and rejoice in the God of our Salvation.

Sit back then, and enjoy this program which is designed to bring strength, courage, joy and salvation to all who believe.

---

### Side A

1. *SONGS OF PRAISE*
2. *WHAT IF HE CAME TODAY*
3. *MEETING TONIGHT*
4. *YOUR TOMORROW MAY BE TOO LATE*
5. *THY WILL BE DONE*

### Side B

1. *SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD*
2. *PRECIOUS LORD*
3. *BELOVED*
4. *HE SATISFIES*
5. *COMING HOME*

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***Recording:*** **REV. LAWRENCE ROBERTS**
***Mastering:*** **MEDALLION STUDIOS**
***Engineering:*** **PAUL CADY**

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Reflexe

STATIONEN EUROPÄISCHER MUSIK

1C 063-30 129

# PLANCTUS

## STUDIO DER FRÜHEN MUSIK



Reflexe
STATIONEN EUROPÄISCHER MUSIK

1C 063-30 129
℗ 1976 EMI Electrola GmbH

# PLANCTUS

Seite 1

**Planctus cigne**
Clangam, filii
*anonym, Text nach Bruno Stäblein*

**4 Planctus aus Las Huelgas**
*anonym, Text nach Higini Angles*
Plange Castilla
Quis dabit
Rex obiit
O monialis concio

Seite 2

**Ples de tristor**
*Guiraut Riquier*

**Fortz chausa es que tot lo major dan**
*Gaucelm Faidit*

**Tristor et cuncti tristantur**
*aus der Bordesholmer Marienklage*
*Text nach Friedrich Gennrich*

## STUDIO DER FRÜHEN MUSIK

**Andrea von Ramm,**
Sängerin
**Richard Levitt,**
Sänger
**Sterling Jones,**
Rabel morisco, Lira und Vielle
**Thomas Binkley,**
Laute und Chitarra saracenica
unter Mitwirkung von
**Benjamin Bagby,**
Sänger

Musikalische Einrichtung
**Thomas Binkley**

Titelseite: Coverdesign by Roberto Patelli
Statue from a Crucifixion group · Mourning St. John
The Metropolitan Museum of Art. The Cloisters Collection, Purchase 1925
Photography by Al Mozell

Foto Innenseite: Aug

LC 0233

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stereo

# THE SIXTH EAR

By Pascal



narco records & tapes

stereo

# narco records & tapes

NR 666

SIDE I:

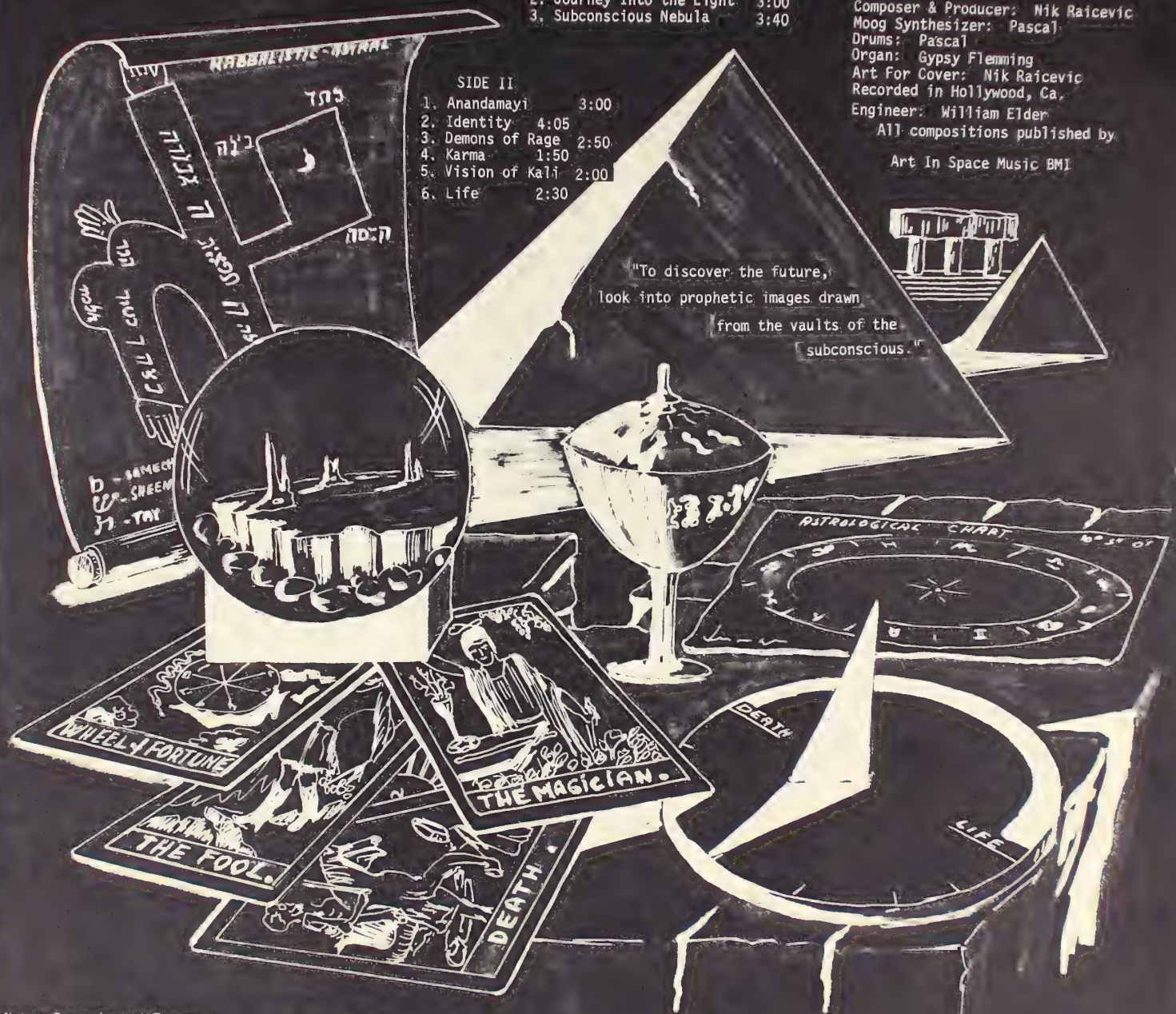
| | | |
|---|---|---|
| 1. | The Sixth Ear | 9:30 |
| 2. | Journey Into the Light | 3:00 |
| 3. | Subconscious Nebula | 3:40 |

SIDE II

| | | |
|---|---|---|
| 1. | Anandamayi | 3:00 |
| 2. | Identity | 4:05 |
| 3. | Demons of Rage | 2:50 |
| 4. | Karma | 1:50 |
| 5. | Vision of Kali | 2:00 |
| 6. | Life | 2:30 |

Composer & Producer: Nik Raicevic
Moog Synthesizer: Pascal
Drums: Pascal
Organ: Gypsy Flemming
Art For Cover: Nik Raicevic
Recorded in Hollywood, Ca.
Engineer: William Elder
All compositions published by
Art In Space Music BMI

"To discover the future,
look into prophetic images drawn
from the vaults of the
subconscious."




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7280 Sunset Blvd., Suite B
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℗ 1972 Nik Raicevic

BURGUNDY STEREO

# HENRY LEWIS



# 'INSIDE OF YOUR LOVE'

"Darlene" ● "My Morning Thoughts Of You" ● "Sleepy-Eyed Girl" ● "Sing Me Sweet Songs Of Love" ● "If She Would Forgive Me" ● "Why (Does It Hurt Me Inside)?" ● "Pretty Little Girl" ● Also Features One Beautiful Christmas Song, "The Little Angel In Our House" ● "Inside Of Your Love"

BURGUNDY
STEREO
LP #001

# HENRY LEWIS

BURGUNDY
STEREO
LP #001

# 'INSIDE OF YOUR LOVE'

**SIDE ONE**

"Inside Of Your Love" – 2:43
"My Morning Thoughts Of You" – 2:47*
"Why (Does It Hurt Me Inside)?" – 2:10
"Sing Me Sweet Songs Of Love" – 3:15
"Sleepy-Eyed Girl" – 3:47

*Indicates Vocal Background by the Jordanaires

MUSICIANS: Jerry Shook, Lead Guitar; Kenny Malone, Drums (except for "Little Angel"); Don Smith, Electric or String Bass; Win Nelson, Hammond X-66 Organ on "Little Angel"; Hal Feeney, Drums on "Little Angel"; Henry Lewis, Electric Piano, and/or Piano, and/or Rhythm Guitar; Stu Basore, Steel Guitar.

String arrangements by Bill Justis.

Violins: Benton Banks, George Binkley III, Martin Katahn. Viola: Gary Van Osdale. Cello: Byron Bach

ENGINEERING: George Cunningham of Athena Recording Studios, Brentwood, Tenn. engineered all recording except for the Organ and Rhythm Tracks of "The Little Angel In Our House" which was recorded by Nelson Funk of Rodel Sound Studios, Washington, D.C. Mastering Engineer was Bob Sowell of Woodland Sound, Nashville.

COMPOSITIONS: All songs are by C. Henry Lewis, Jr., BMI, with collaboration only on "My Morning Thoughts of You" of which Julian Jones is part writer.

**SIDE TWO**

"Pretty Little Girl" – 3:58
"If She Would Forgive Me" – 4:05
"Darlene" – 2:58*
"The Little Angel In Our House" – 3:18*
(This one is a beautiful Christmas song inspired by Henry's daughter)

ALBUM LINER NOTES - HENRY LEWIS

There are many singers that come to Music City every year. Very few have the talent and guts to stick it out. Henry Lewis happens to have both of these unique qualities.

Henry first came to Nashville about seven years ago when he was still in college. He asked me how to get into the music business. I told him not to come to town broke, or hungry. Too many people come to the City unprepared; thus having to take jobs that are only second-rate to them; thus living very second-rate frustrated lives.

Some years later, Henry called me and said, "I am living in town now."

I asked him did he remember what I had told him some years earlier.

He said, "Most definitely, I have a job on White Bridge Road, singing."

Henry found his warm spot in what some would say is a very cold town. Once you hear him, you will always have a warm spot in your heart for Henry Lewis.

In my opinion, it takes talent, guts, and a lot of hard work, to make it in the music business.....This formula is what Henry Lewis is made of.

Sincerely,

John E. Denny
Vice-President, Cedarwood Pub. Co., Inc.
President, JED Records

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# "VICTORY AT THEIR BEST"



## THE VICTORY CHOIR

PHILADELPHIA, PENNSYLVANIA

## SIDE 1

**THE RIGHTEOUS**
R. Rasberry - lead C.B. Mintz

**GRACE**
Spiritual

**CAN'T NO BODY**
J. Cleveland - Lead W. Benjamin

**SING**
Spiritual

**HOLD ON**
Spiritual

## SIDE 2

**HUNG UP**
E.T. Clark - Lead L. Lewis

**NEXT YEAR THIS TIME**
C.B. Mintz/M.S. Smith

**IN EVERYTHING**
Wolf - Lead J. Benjamin

**STAND UP FOR JESUS**
L. Lewis - Lead L. Lewis

**THIS MORNING WHEN I ROSE**
A. Beadfond - Lead L. Lewis

# "VICTORY AT THEIR BEST"

At the time of this recording we, the Victory Choir of Tyree A.M.E. Church in Philadelphia, Penna., have been making a "joyful noise" for eleven years. Founded by Mrs. Nancy Randolph, the wife of our illustrious Pastor, Reverend David L. Randolph; the Victory Choir has grown in spirit and dedication to the Lord.

The patient and loving leadership of our Directress-Pianist, Mrs. Emma C. Thomas, has molded us into the "finished product" that we are today.

We dedicate this album to the memory of the late Mrs. Clara C. Brown, mother of our directress. As a member of the Choir, "Mom Brown" inspired everyone with her sincere prayers and dervant singing.

May the songs of this album elighten all to the goodness and mercy that comes from the Lord.

IN THE NAME OF THE TRIUMPH GOD, MAY THE SPIRIT OF CHRISTIAN MISSION ENTER EVERY HEART. THIS WE ASK IN JESUS NAME. AMEN.

## CHOIR MEMBERS

George Pennington
Ruby Bolds
Gladys Pippen
Marian Lutley
Weatherby
Eunice Woodward
Virginia China
Emma Thomas
Gloria Medley
Lillian Lewis
Ethel Munchus
Edith Bridges
Patricia Keys
Gerry Benjamin
William Benjamin
C.B. Mintz

Bass Player:
Nate Murray
Drummer:
Herb Goode
Keyboard &
Director:
Emma Thomas
Produced by:
C.B. Mintz

## TYREE A.M.E. CHURCH

38TH AND HAMILTON STREETS
PHILADELPHIA, PA. 19104



REV. DAVID L. RANDOLPH, SR., PASTOR
RECORDED "LIVE" BY THIRD STORY RECORDING, PHILADELPHIA, PA.

# CHOPIN/LISZT

Etude, C minor, Op. 10 No. 12
(Revolutionary)
Prelude, A major, Op. 28 No. 7
Prelude, E minor, Op. 28 No. 4
Waltz, D flat, Op. 64 No. 1 (Minute)
Mazurka, A minor, Op. 7 No. 4
Polonaise, A flat, Op. 53

Paganini Etude No. 3,
G sharp minor
(La Campanella)
Liebestraum, A flat
Mephisto Waltz



## IRENE WEISS PEERY

# CHOPIN/LISZT

*Side 1* *CHOPIN*

Etude, C minor, Op. 10 No. 12 (Revolutionary)
Prelude, A major, Op. 28 No. 7
Prelude, E minor, Op. 28 No. 4
Waltz, D flat, Op. 64 No. 1 (Minute)
Mazurka, A minor, Op. 7 No. 4
Polonaise, A flat, Op. 53

*Side 2* *LISZT*

Paganini Etude No. 3, G sharp minor (La Campanella)
Liebestraum, A flat
Mephisto Waltz

Though both Chopin and Liszt wrote music for orchestra, or piano and orchestra, they are best known, and loved, for their compositions for solo piano. Representing the essence of the romantic spirit, these masters of the keyboard tantilize us with music that can run the full range of emotional communication from tender gentleness, to patriotic valor, to daemonic frenzy.

The short pieces in this album are fine examples of the range of Chopin's pianistic expression. When Russia invaded his native Poland in 1830 Chopin was indignant. The Revolutionary Etude, while a rigorous study for the left hand, expresses his call to arms for Poland. The A flat Polonaise uses the folk-dance rhythm of the Polonaise, but is also a vigorous expression of this same nationalistic spirit. The two Preludes are pure pleasure, typical of Chopin's ability to weave entrancing artistic fabrics with no other purpose than their own musical loveliness. The Minute Waltz gives us some insight into Chopin's lighter side. Supposedly inspired by the sight of his little dog chasing its tail, the charming appeal of this piece amplifies and transcends such a homey incident. The haunting Mazurka in A minor expresses a deeper melancholy, and an ethereal, introspective quality that lingers as the last tones fade away.

Liszt was a man of many gifts. Equally famous for his virtuoso performing, and for his compositions, he wrote pieces which would fully display his dazzling technique. He is, in fact, sometimes criticized for sacrificing musical integrity on the alter of virtuoso display; a criticism that can not be applied effectively to any of the pieces presented here. Liszt was so inspired by the power and facility of the great violinist, Paganini, that he considered his first hearing of Paganini's playing to be a turning point in his life. La Campanella is one of the six concert etudes dedicated to Paganini. It is the best known of the group, and among the most technically demanding works in all the piano repertoire. Those who contend that Liszt's music is merely technical display, and artistic fluff will have a difficult time explaining the delightful Liebestraum in A flat. Liebestraum translates from the German as, "Dream of Love," no other written description is really necessary. The Mephisto Waltz is a complete contrast. Once again Liszt has given a piece worthy of his technical skill, and among the most challenging to master. Inspired by the story of Faust, who sells his soul to the devil for worldly pleasure, the setting for this piece is a village courtyard where Faust is attracted to a young maiden. Seizing the opportunity to fan the flames of desire in his victim, the devil himself takes up the violin and generates this Waltz of frenzied passion.

## IRENE WEISS PEERY

Irene Weiss Peery, a native of Alberta, Canada, has been winning music competitions since the age of 8. At age 14 she was named, "The Most Outstanding Pianist in the Alberta Music Festival," and the same year was named, "The Most Promising and Talented Musician." She made her first performance with an orchestra at age 16 playing Beethoven's First Piano Concerto with the Calgary Symphony. A year later she won first prize in the nationwide CBC Talent Festival, playing the Rachmaninoff Second Piano Concerto with the Montreal Symphony. She has performed subsequently with every major symphony Orchestra in Canada, including those in Montreal, Toronto, Winnipeg, Edmonton, Calgary, Lethbridge, and Victoria. She has performed numerous times on radio and television (in the United States, Canada, and Europe) in solo recitals and with orchestras.

This gifted artist holds a Performing Degree in Piano from the University of Alberta, in Edmonton, and an A.R.C.T. Degree from the Royal Conservatory in Toronto studying with Dr. Gladys Egbert. Both institutions awarded her gold medals for attaining the highest marks in Canada in the two degree examinations. She held a Canadian Performing Arts Scholarship and a Canada Council Scholarship to study at the Juilliard School in New York City where she completed both a Bachelor's and a Master's Degree Program, studying with Jeaneanne Dowis, Irwin Freundlich, and Madame Ilona Kabos. She has also pursued advanced graduate study at the Peabody Conservatory of the Johns Hopkins University, in Baltimore.

In addition to concertizing regularly, and teaching privately, Miss Weiss Peery is frequently invited to judge piano competitions and present Master Classes. She is an active member of the Church of Jesus Christ of Latter-day Saints (Mormon), where she has been organist in various branches of the church since she was eight-years-old. She is married to Dr. J. Craig Peery, and has three children: Joseph, Christie and Samuel.



"Her playing made clear why she has been a frequent prize winner. She is a capable technician, a poised performer and a correct interpreter...clean accurate well-balanced...proper amount of brio and intensity...successfully lyrical and spirited."
*Raymond Ericson, NEW YORK TIMES*

"Her playing had what I can only describe as an electrifying quality."
*John Searchfield, THE CALGARY HERALD*

"...an authoritative artist and a sensitive one at all times....Played effortlessly, displaying power and a fluent technique."
*Audrey Johnson, THE VICTORIA DAILY TIMES*

"The talent of Irene Weiss is a kind of genius. If there was a greater vitality and a suggestion of inner life in the Beethoven's Third Piano Concerto, the credit belonged to Miss Weiss."
*John Kraglund, TORONTO STAR*

"The most moving aspect was her integrity of expression...impressive technique."
*Jane Montgomery,*
*THE DAILY NEWS, ANCHORAGE, ALASKA*

"...it was the most shattering, most thundering performance of the work (Profofieff's Sonata) I have ever heard. Words almost fail me. I was absolutely breathless at the end of her performance."
*James Gibb, LONDON TIMES*

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Recorded at Bonneville Productions, Jeffrey L. Ostler Recording Engineer

MAL 4439

# WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES

## I'm Yours Lord...



MALACO RECORDS

**SIDE A**

| | |
|---|---|
| **1. I'm Yours Lord** | 4:41 |
| (R. Rambo) | |
| Benson Music/BMI | |
| **2. He Brought Me Joy** | 4:31 |
| (Willie Johnson) | |
| Kosciusko Music/SESAC | |
| **3. I'm Going To A Place** | 5:36 |
| (Willie Johnson) | |
| Excellorec Music/BMI | |
| **4. Throw Down The Stone** | 4:52 |
| (Frank Williams) | |
| Malaco Music/BMI | |

**SIDE B**

| | |
|---|---|
| **1. Without You** | 4:54 |
| (Robert Williams) | |
| Malaco Music/BMI | |
| **2. I'll Never Turn My Back** | 5:30 |
| (Willie Johnson) | |
| Excellorec Music/BMI | |
| **3. You Can't Beat God Giving** | 4:26 |
| (Traditional "Special Arrangement" by Robert Williams) | |
| Malaco Music/BMI | |
| **4. If Serving God Is Wrong** | 4:30 |
| **aka If Loving You Is Wrong** | |
| (H. Banks, R. Jackson, C. Hampton) | |
| Irving Music/BMI | |

**Produced by:** Frank Williams
**Associate Producer:** Willie Neal Johnson
**Recorded & Remixed at:** Malaco Studios, Jackson, MS
**Engineered by:** Jerry Masters
**Production Coordination:** Roy Wooten
**Piano:** Jerry Smith, Derrick Nation
**Organ:** Derrick Nation
**Guitars:** Val Alexander, Joey Williams
**Bass:** Terrell Gatlin, Larry McGowan
**Additional Background Vocals:** The Mississippi Mass Choir
**Photography:** Tom Joynt, Jackson, MS
**Cover Design:** Phil Allen, Jackson, MS
**Personnel:** Willie Neal Johnson, Larry McGowan, Alfred "Geno" Smith, Val Alexander, Robert Williams, David Talley, Teddy Cross
**Synthesizer:** Norman Williams
**Horn & String Arrangements:** Norman Williams, Jerry Masters

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Jackson, MS 39213

MALACO RECORDS

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Perry Taft, Willie Neal Johnson and Teddy Cross

PSALM 27:01

The Lord is my light and my salvation: whom shall I fear? the Lord is the strength of my life: of whom shall I be afraid?

PAS-1036

# CENTRAL PARK





PAS-1036

WXPN FM
8/8/74



SIDE 1

1. **Someone Tell Me My Name** 2:52
2. **Eddie Bell** 3:04
3. **There's An Island** 3:10
4. **Boston Lady** 2:56
5. **When The Dream Is Over** 2:05

SIDE 2

1. **Borrowed Time** 3:16
2. **American Gypsy** 3:17
3. **Takin' A Whole Lot More Than She Leaves** 2:59
4. **On The Highway** 2:53
5. **I Wrote A Song** 3:02

Produced by: Harry Ascola & Pete Dino
Project Coordinator: Fred DiSipio
Associate Producers: Michael Yelson & Marshal Davis
Arrangements: Pete Dino (Special assistance by Central Park)
Recorded At: Generation Sound Studios, N.Y.
Recording Engineer: Hayden Harris and
Future Gold Studios, Phila.
Recording Engineer: Joel Fein
Mixed and Mastered at: Generation Sound Studios, N.Y.
Engineer: Hayden Harris
Strings: Special thanks to the Irving Spice Strings
Tenor Sax: Joe Grim (American Gypsy)
A Philly 5/7 Production
Design: Fred Marcellino
Photography: Lee Marshall
All selections ASCAP

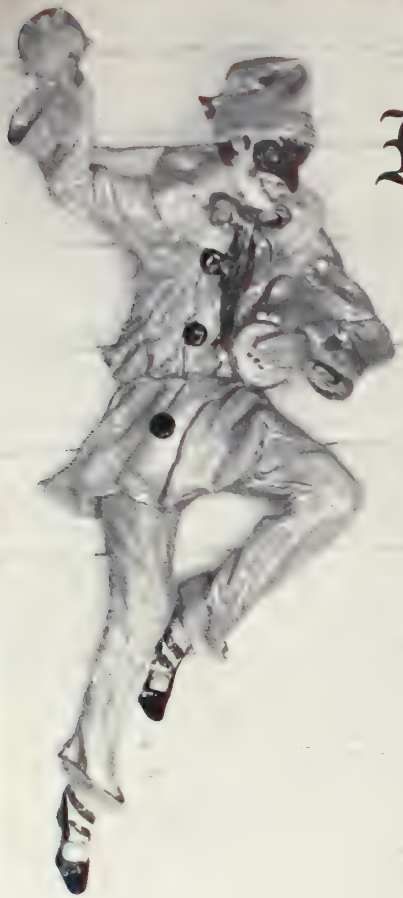
CENTRAL PARK
Chris Sannino—lead guitar and lead vocal
Kenny Cavaliere—fender bass and vocal
John D'Alessandro—rhythm guitar and vocal
Eddie Bell—drums

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#1005

# Jean Carrington Cook

## Pianist







Carnaval
by
Robert Schumann

Sonate in E minor
by
Edward Grieg

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# 小沢の「千人の交響曲」

マーラー・交響曲第8番「千人の交響曲」

熱い情感のほとばしりが比類ない高揚を生んでいる。小沢、圧倒的だ！

小沢征爾指揮、ボストン交響楽団&タングルウッド祝祭合唱団、ボストン少年合唱団
ロビンソン（ソプラノ）ブレゲン（ソプラノ）クイヴァー（アルト）ラクソン（バリトン）ハウエル（テノール）他

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HONIE DES MILLE
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EWOOD FESTIVAL CHORUS
SEIJI OZAWA



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## SYMPHONIE DER TAUSEND
## SYMPHONIE DES MILLE

## BOSTON SYMPHONY ORCHESTRA

## TANGLEWOOD FESTIVAL CHORUS

## SEIJI OZAWA



ST-11330



PRINTED IN U.S.A.

ST-11330






RECORDED LIVE AT

# Hillbilly Music Barn

Maggie Valley

RECORDED LIVE AT

# Hillbilly Music Barn

MAGGIE VALLEY, NORTH CAROLINA

**STEREO**



Side One
1. Going down the road feeling bad / Public Domain
2. Salty dog blues / Z. & W. Morris
3. Foggy Mountain Breakdown / E. Scruggs
4. Petticoat Junction / P. Hennings & C. Massey
5. My Little Girl / Unknown

Side Two
1. Wonder how the old folks are at home / A. P. Carter
2. Bill Cheatum / Public Domain
3. Maiden Prayer / Public Domain
4. Ruby / Public Domain
5. Sower wood mountain/ Public Domain
6. Where would I go but to the Lord / Public Domain

Welcome to Hillbilly Music Barn. This album was recorded live from the Hillbilly Music Barn. To acquaint you with true mountain music here is a brief history of how this music began.

The Hillbilly Music Barn is located in beautiful Maggie Valley, North Carolina in the heart of The Great Smokey Mountains-½ mile East of Ghost Town.

The Hillbilly Music Barn is the home of Maggie Valley's "Old Original Bluegrass & Country Music Show". The music was started by Mr. Ted Sutton many years ago. He is better known as "Maggie's Old Man." Grandpa as many of his fans called him played the Banjo and his wife played the part of Miss Maggie, dressed in her long dress and bonnet. Grandpa's sons also played and danced to the lively Hillbilly music.

The original band that started the Hillbilly music at the Music Barn consisted of Ted Sutton, Raymond Fairchild, Rufus Sutton, Lloyd Sutton, Wilford Messer, Roy Mull, Frank Buchanan, and James Worley.

Raymond Fairchild introduced the Five-String Banjo on the show with his own unique style of play. Raymond is now known world wide as King of the Smokey Mountain Five-String Banjo.

Raymond, Rufus, and Frank are the only members of the original band still playing at the Hillbilly Music Barn.

Bluegrass & Country Music can still be heard drifting out across The Smokey Mountains from the rustic music barn, much to the delight of the many tourists who have heard or read about the best Bluegrass & Country Show in the Smokey Mountains. The music barn is situated in a beautiful setting with a modern campground with full hookups, hot showers and a souvenir shop close by. A beautiful trout stream ripples by the music barn adding it's beauty to the lively music.

The Mountain Buck Dance is a tradition of the music barn, performed on a dance platform that provides the viewer with a look at how the mountain dance is performed.

Yes, the Banjo, Fiddle, Mandolin, Guitar and Doghouse Bass can be heard yielding the best Bluegrass music in the Smokies every night-seven days a week, 8:30 until 11:00 P.M. at the Hillbilly Music Barn in beautiful Maggie Valley, Y'ALL COME.

Maggie Valley Hillbillies

**Featuring Raymond Fairchild — King of the Smokey Mountain Five-string Banjo**

STEREO

# The ANCHORMEN

BOB WHITE RECORDS



featuring
Ten Thousand Years
The Lighthouse

## Something Worth Living For

STEREO

# The ANCHORMEN

BOB WHITE RECORDS

The Anchormen started singing in Pulaski, Virginia in March of 1966. Each man, being a member of the Church of God on Bobwhite Blvd., gave total dedication to their church music program. Never have they scheduled a concert or a program on a regular church service. This dedication to the Lord and their home church has paid off in a heavy schedule now of both concert dates and church services - still they work their singing around the regular church services. Rev. G. C. Timmerman was their pastor in 1966 and he gave them much encouragement and support during those early days. One of their first under takings was singing regularly on the church radio broadcast. Since then they've sung for revivals, campmeetings, state church youth rallies and benefit sings. The group is composed of Harold Stout, manager, Rudell Frazier, baritone and pianist, Doug Burchett, tenor and Ronnie Burchett, lead. They all testify that living for Jesus is "Something Worth Living For." He places a song in our hearts and amidst all the sorrows and disappointments of life in fact "Through It All" we can smile because of Jesus. The Anchormen say through song they would rather be an "Old Time Christian" than anything they know. Having known all from early childhood, growing up together, going to school together, playing ball together and worshiping the Lord together I know they'd rather work for the Lord than do anything else. He's their whole life, they believe in Him and He's given them "Something Worth Living For." Now sit back, place this album on your stereo and worship with the Anchormen as they sing their life's testimony "He Gave Me Something Worth Living For."

CREDITS:
Organ - Charles Novell
Lead Guitar - Grady Burton
Steel Guitar - Chuck Rich
Bass - Gary Turner
Drums - Denny Brooks
Orchestrations - Charles Novell
Recording Engineer - Phil Burkhardt
Remix Engineer - Dan Burton
Produced By - Charles Novell
Photography - Theda's Studio - Pulaski, Va.



Charles Novell

SIDE ONE

1. PRAYER IS THE KEY (2:32)
2. TEN THOUSAND YEARS (3:00)
3. OLD TIME CHRISTIAN (1:35)
4. THEN I MET JESUS (3:16)
5. WHAT A HAPPY DAY (1:35)

SIDE TWO

1. THE LIGHTHOUSE (2:55)
2. I'LL SOON BE GONE (2:05)
3. THROUGH IT ALL (2:15)
4. THE NIGHT JESUS SAVED MY SOUL (2:30)
5. SOMETHING WORTH LIVING FOR (3:22)

We wish to express our appreciation to our current pastor, Rev. Paul F. Barker, for his spiritual guidance.

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PULASKI, VIRGINIA 24301

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# BECAUSE.....



## The Virginians Quartet

STEREO

# BECAUSE.....

TRAIL RECORDS

## The Virginians Quartet



SIDE ONE

1. HE BECAME A LIVING PART OF ME (Tunnell) BMI 3:02
2. STANDING BY THE RIVER (Easterling) SESAC 3:00
3. I'LL SOON BE GONE (Hemphill) BMI 2:00
4. WHY ME (Kristofferson) BMI 3:36
5. KING JESUS (Delamont) BMI 2:49

SIDE TWO

1. BECAUSE HE LIVES (Gaither) BMI 3:54
2. HE'S MORE THAN JUST A SWEAR WORD (Enloe) BMI 2:33
3. WITHOUT HIM (LeFevre) BMI 3:19
4. TOURING THAT CITY (Lane) BMI 2:57
5. WILL YOU BE AMONG THE MISSING? (Jensen) BMI 2:48

Producer: Tilford Salyer
Engineer: Rick Salyer
Arranger: Bobby All

THE VIRGINIANS QUARTET,
Mr. Don Lipscomb, Mgr.,
P.O. Box 1822,
Roanoke, Virginia 24008

Phone: (703) 890-3257

STEREO

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# Domingo Santo y su orq.

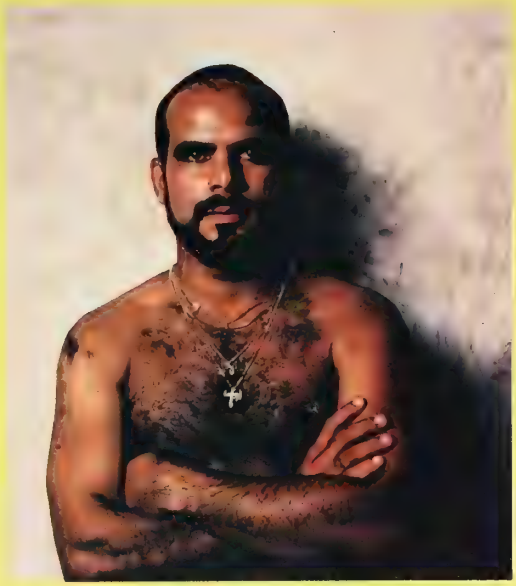
"el santo del sabor"




900

# Domingo y su orquesta Santo "el santo del sabor"

900



## Lado A

- Los pollos (Domingo Santo)
- Sonámbulo (D.R.)
- No me quiero casar (Domingo Santo)
- Que mujer (Junior Batista)

## Lado B

- Ya lo sabía (Domingo Santo)
- Mal de amor (Domingo Santo)
- No sé que voy hacer (Junior Batista)
- Qué es lo que pasa (Joe Nicolás)

### PERSONAL

director vocal – Domingo Santo
vocalista – Angel Batista "Angelito"
coro – Domingo, Angelito y Gustavo "el Indio"
sax alto y tenor – Jesús García
1ra trompeta – Ramoncito Páez
2da trompeta – Miguel Meléndez
bajo – Antonio
tambora – Roberto Fulgencio
congas – Luis Coto "Cheche"
güira y percusión – Domingo Santo
Roberto Fulgencio
piano – Gustavo Antommarchi "el Indio"
batería – José Daniel

producción – Kimmy Solís y Domingo Santo
dir. grabación – D. Santo
ings. sonido – David Rodriguez y Joaquin Guerra
mezcla – Emil Sam Velazquez
graficas, arte y diseño – Luis Morales
foto – Amor Studio "Eduardo"

### ARREGLOS

- Domingo Santo
- Lenys Javier
- José Basilio
- Jesús García
- Domingo Jiménez "Gindo"
- Joe Nicolás

### GRACIAS

Germosen Palindo
Rafael Jiménez
Gerardo Martínez
Joe Nicolás
Papo Cadena
Domingo Jiménez "Gindo"
Germán Reynoso
Lalo

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LADO A

**EL BRUJO**
PASEO
Diego Espinosa

**ÑATITA**
MEREQUETENGUE
Julio C. Murillo

**DE MEDIO LAO**
PASEITO
Chico Cervantes

**EL MILAGRO DE TUS OJOS**
GO-GO
J. Zeller-Falcón

**LA PIRAGUA-EL CONEJO**
José Barros-H. Ferreyra

**ESE MUERTO NO LO CARGO YO**
PASEITO
Graciela Arango Tobón

LADO B

**LA GOTA GORDA**
MAESTRANZA
Adolfo Echeverría

**EL MISTERIO**
PORRO
D. R.

**NO SON LAS ROSAS**
GUARACHA
Patricio Barba

**CUMBIA COSTEÑA**
CUMBIA
Patricio Barba

**POR ESO ESTAMOS COMO ESTAMOS**
GUARACHA
D. R.

**ANA MARIA**
CUMBIA
Patricio Barba




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TRIND RECORDS

STEREO

# LA VOZ INFANTIL DE

# Carlos Alberto



# LA VOZ INFANTIL DE CARLOS ALBERTO

Acompañamiento Musical: **DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA**

El niño Carlos Alberto Rivera, nacido en San Juan Bautista, capital de Puerto Rico, desde la temprana infancia pudo observarse en él la gran facilidad que tenía para cantar e interpretar canciones de varios géneros populares.

Sin necesidad de maestro de canto, a logrado convertirse en el más joven de los cantantes infantiles de Puerto Rico.

A la edad de ocho años graba su primer disco de larga duración, auspiciado por Taino Records que con orgullo le ofrece al oyente esta selección de canciones en la voz infantil de Carlos Alberto.

**LADO A**

| | |
|---|---|
| 1 — La Mulata Dorotea | 2:58 |
| 2 — Muchachita Larense | 2:17 |
| 3 — La India Caribe | 3:24 |
| 4 — Trigueña Hermosa | 3:03 |
| 5 — Bailando el Carabiné | 3:14 |
| 6 — El Vendedor que no Fía | 3:45 |

**LADO B**

| | |
|---|---|
| 1 — Niño Campesino | 2:37 |
| 2 — Todo es para Ella | 2:48 |
| 3 — Aguinaldo de las Flores | 3:12 |
| 4 — Bello Amanecer | 2:44 |
| 5 — Recuerdos | 1:59 |
| 6 — Atotonilco | 2:32 |

STEREO

TAINO RECORDS

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**VOL. I**

GRABADO EN OCHOA RECORDING STUDIO, INC.

Biograph™

# The Music Of
# Cole Porter

## musical nostalgia from flicks and show biz

FROM RARE PIANO ROLLS

*Lyrics Enclosed*



BIOGRAPH BLP-1023Q

℗ 1977 BIOGRAPH™ RECORDS, INC.

# THE MUSIC OF COLE PORTER

**LYRICS ENCLOSED**

SIDE ONE:

| | | | |
|---|---|---|---|
| 1. | **YOU DO SOMETHING TO ME**<br>From the Show<br>**"Fifty Million Frenchmen"** | 2:40 | 1929 |
| 2. | **WHAT IS THIS THING CALLED LOVE**<br>From the Show<br>**"Wake Up And Dream"** | 3:15 | 1930 |
| 3. | **NIGHT AND DAY**<br>From the Show<br>**"Gay Divorce"** | 2:10 | 1932 |
| 4. | **I GET A KICK OUT OF YOU**<br>From the Show<br>**"Anything Goes"** | 2:36 | 1934 |
| 5. | **ANYTHING GOES**<br>From the Show<br>**"Anything Goes"** | 1:43 | 1934 |
| 6. | **BEGIN THE BEGUINE**<br>From the Show<br>**"Jubilee"** | 2:27 | 1935 |
| 7. | **JUST ONE OF THOSE THINGS**<br>From the Show<br>**"Jubilee"** | 2:13 | 1935 |

SIDE TWO:

| | | | |
|---|---|---|---|
| 1. | **IN THE STILL OF THE NIGHT**<br>From the Show<br>**"Rosalie"** | 2:12 | 1937 |
| 2. | **IT'S DE-LOVELY**<br>From the Show<br>**"Red, Hot, And Blue!"** | 2:33 | 1936 |
| 3. | **ROSALIE**<br>From the Show<br>**"Rosalie"** | 2:26 | 1937 |
| 4. | **MY HEART BELONGS TO DADDY**<br>From the Show<br>**"Leave It To Me"** | 2:15 | 1938 |
| 5. | **WUNDERBAR**<br>From the Movie<br>**"Kiss Me Kate"** | 2:56 | 1948 |
| 6. | **I LOVE PARIS**<br>From the Show<br>**"Can Can"** | 2:05 | 1953 |
| 7. | **C'EST MAGNIFIQUE**<br>From the Movie<br>**"Can Can"** | 2:10 | 1953 |

From the ORIGINAL PIANO ROLLS
played by the following artists:
Side One:
No. 1. Douglas Henderson; 2, 3, 7, J. Lawrence Cook;
4, 6, Max Kortlander; 5, Walter Redding
Side Two:
No. 1. Dick Watson; 2, 3, 4, 6, J. Lawrence Cook;
5, Ted Baxter; 7, Harold Scott

Whenever the lyrics and music of Cole Porter are mentioned they are invariably preceded by the adjectives "witty", "sophisticated", and "elegant". You might call the work of Cole Porter the "high fashion" of American theatre music.

Porter spent a great part of his life enjoying all the glamour and ease that wealth, the Ivy League, and the international social set had to offer. During the 1920's he led the life of a rich expatriate in Paris and Venice, whiling away his time composing songs for society cabaret shows and an occasional musical. In America, his only reputation was that of an international playboy who wrote witty songs for his own social set.

Porter, however, was not an untutored dilletante, and his ambitions as a composer were growing. He had studied music at Harvard and in Paris and in 1923 he composed a symphonic jazz score for the ballet "Within The Quota" that predated Gershwin's efforts in that style.

It seemed unlikely that a person of Porter's background and life style would produce a body of songs so readily acceptable to the American public that they would become standards in the literature of popular song. But when Porter got down to serious work in the early thirties that unlikelihood came to pass. From the 1929 show WAKE UP AND DREAM right through the 1950's, Porter's undeniable talent produced a string of popular song successes that would place him right along with Gershwin, Berlin, and Kern, as one of America's great composers of theatre music.

FIFTY MILLION FRENCHMEN opened on Nov. 27, 1929 at N.Y.C.'s Lyric Theatre with Porter's close friend and traveling companion, the irracible Monty Wooley, directing. The show, following on the heels of the 1928 musicals PARIS and La REVUE DES AMBASSADEURS, established Porter as THE American composer of continental, mildly risque musicals. "You Do Something To Me" became the immediate standout hit of the show.

When WAKE UP AND DREAM opened in N.Y. in Dec., 1929, after its successful London run, Broadway audiences were treated to one of Porter's best songs, "What Is This Thing Called Love." The song appeared in a routine which featured exotic costumes and showed the influence of Modern Dance styles. Porter didn't disappoint those who came to hear the clever, "naughty", songs either. Tunes like "I'm A Gigolo" and "Let's Do It, Let's Fall In Love" amply filled that bill.

Porter was fond of explaining the inspiration for various of his more popular songs. One can never be sure how much his sense of humour embroidered the truth, as in the case of "Night And Day". Porter in this instance claimed that the music had been inspired by an Islamic call to prayer, that he had heard in Morocco. Whatever the source of the song's unusual form, its complexity certainly didn't stand in the way of the enormous popular success it achieved. After Fred Astaire introduced "Night And Day" in the show GAY DIVORCE the song became a hit for several orchestra leaders.

By the mid-1930's, Porter was in full control of his musical potential. The 1934 score for ANYTHING GOES shows Porter at his best. The title tune and "I Get A Kick Out Of You" have remained pop standards since their introductions, though the censors have had their way with the latter songs references to cocaine, the favorite drug of Porter's contemporaries.

During 1935 Porter indulged himself in one of his greatest passions, travel. He and some associates took off on a round the world cruise to write a new musical. The scrapbook shows pictures of Porter in Hawaii, Porter and his wife, Linda, in New Guinea; Monty Wooley and Porter in New Zealand, Mombassa, and Singapore, in Ceylon with Moss Hart, and aboard their cruise ship the Franconia. Moss Hart recalled hearing Porter first play "Begin The Beguine" as their ship sailed toward the Fiji Islands in March, 1935. In October of that year "Begin The Beguine" reached Broadway in the show JUBILEE. Words and Music by Cole Porter. Book by Moss Hart. Directed by Monty Wooley.

Alec Wilder has noted that "Begin The Beguine" is the longest popular song ever written and he has called it "a Maverick, an unprecedented experiment". The tune became a standard after Artie Shaw recorded it in 1938. "Just One Of Those Things" found its genesis according to Moss Hart during a walk in the country just before rehearsals for JUBILEE were to begin. Hart suggested the need for a major song for the second act and Porter, agreeing, produced the song by the very next day. Porter liked to project the image that writing was easy for him but as Moss Hart wrote in THE COLE PORTER SONG BOOK, "the jaunty and debonair world of Cole Porter disappeared completely when he was at work". Porter's craft took dedication and intelligence.

In late 1935, the Porters rented a house in Hollywood and Cole began writing for MGM. The aristocrat began living among the sharks. Porter really liked Hollywood and he was fascinated by the manipulators like L. B. Mayer and Warner who controlled the film industry. One of Porter's fondest recollections concerned the score for ROSALIE, which he wrote for Mayer's MGM. When he played "In The Still Of The Night" for Mayer, the song brought tears to that consumate bully's eyes. "Imagine making L. B. Mayer cry!" Cole rejoiced, "What could possibly top that?"

On the other hand, Mayer gave Porter quite a lot of trouble over the title tune. Porter wrote seven versions before Mayer was satisfied and Cole said that he wrote the seventh version out of hate. When Porter mentioned this to Irving Berlin, Berlin told Cole, "Listen, Kid, take my advice, never hate a song that has sold a half million copies".

There are a couple of accounts of the origins of "It's De-Lovely", which Porter wrote for the show RED, HOT AND BLUE. In both versions it is Monty Wooley who is credited with the phrase that gave Cole the song. "It's DeLovely" was introduced by Ethel Merman, who was one of Porter's favorite singers. Though the song started out as one of Porter's in-jokes for his friends, it has become one of his best loved songs.

Cole Porter's tragic riding accident in 1937 must be considered the turning point in his life. Several operations were required to save his legs and he was left crippled and in constant pain. His output dimmed some but he kept up his work and in 1938 gave us Mary Martin's debut song on Broadway, "My Heart Belongs To Daddy".

Porter kept on producing memorable songs through the 1940's but it wasn't until his 1948 score for KISS ME KATE that he again achieved the greatness he had had in the 1930's. Porter was hesitant about taking on as challenging a project as KISS ME KATE, but it turned out to be one of the finest scores he wrote. The tune "Wunderbar" was a gentle spoof of Strauss waltzes that Porter had originally begun for ANYTHING GOES. Fourteen years after its conception it was still fresh and found a perfect home in KISS ME KATE.

The 1950's found Porter still active with scores for CAN-CAN, SILK STOCKINGS, and HIGH SOCIETY. The witty sophisticate to the last, Porter brought an elegance and complexity to the popular song that ensure him a permanent place in the history of American theatre music.

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**BLP–1023Q THE MUSIC OF COLE PORTER**

**Side 1**

## YOU DO SOMETHING TO ME

(By COLE PORTER)

You do something to me.
Something that simply mystifies me.
Tell me, why should it be
You have the pow'r to hypnotize me?
Let me live 'neath your spell,
Do do that voodoo that you do so well,
For you do somehing to me
That nobody else could do.

I was mighty blue,
Thought my life was through,
Till the heavens opened,
And I gazed at you.
Won't you tell me, dear,
Why, when you appear,
Something happens to me
And the strangest feeling goes through me?

(Repeat Refrain)

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## WHAT IS THIS THING CALLED LOVE?

(By COLE PORTER)

What is this thing called love?
This funny thing called love?
Who'll solve its mystery?
Why make a fool of me?
I saw you there one wonderful day.
You took my heart and threw it away
That's why I ask the Lawd in Heaven above,
What is this thing called love?

I was a humdrum person,
So humdrum,
Leading a life apart,
When love flew in through my window wide
And quickened my humdrum heart.
Love flew in through my window,
When love flew in, you were happy then.
But after love had stayed a little while,
Love flew out again.

(Repeat)

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## NIGHT AND DAY

(By COLE PORTER)

Like the beat, beat, beat, of the tom-tom;
When the jungle shadows fall,
Like the tick, tick, tock of the stately clock,
As it stands against the wall,
Like the drip, drip, drip, of the raindrops,
When the summer show'r is through;
So a voice within me keeps repeating,
You, you, you.

Night and day you are the one,
Only you beneath the moon and under the sun.
Whether near to me or far,
It's no matter, darling, where you are
I think of you night and day.
Day and night
Why is it so,
That this longing for you follows wherever I go?
In the roaring traffic's boom
In the silence of my lonely room,
I think of you, night and day.
Night and day under the hide of me
There's an Oh, such a hungry yearning,
Burning inside of me.
And it's torment won't be through
'Til you let me spend my life making love to you,
Day and night, night and day.

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## I GET A KICK OUT OF YOU

(By COLE PORTER)

I get no kick from champagne,
Mere alcohol doesn't thrill me at all,
So tell me why should it be true.
That I get a kick out of you?
Some like a bop type refrain
I'm sure that if I heard even one riff
That would bore me terrific'ly too.
Yet I get a kick out of you.
I get a kick ev'ry time
I see you're standing there before me.
I get a kick tho' it's clear to me
You obviously don't adore me.
I get no kick in a plane,
Flying too high with some gal in the sky
Is my idea of nothing to do.
Yet I get a kick out of you.

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## ANYTHING GOES

(By COLE PORTER)

In olden days a glimpse of stocking
Was looked on as something shocking,
Now Heaven knows, Anything goes.
Good authors too who once knew better words
Now only use four letter words, writing prose,
Anything goes.
The world has gone mad today
And good's bad today,
And black's white today,
And day's night today,
When most guys today
That women prize today,
Are just silly gigolos;
So though I'm not a great romancer
I know that you're bound to answer when I propose,
Anything goes.

(Repeat)

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## BEGIN THE BEGUINE

(By COLE PORTER)

When they begin the Beguine
It brings back the sound of music so tender
It brings back a night of tropical splendour,
It brings back a memory ever green.
I'm with you once more under the stars
And down by the shore an orchestra's playing,
And even the palms seem to be swaying
When they begin the Beguine.
To live it again is past all endeavour,
Except when that tune clutches my heart,
And there we are, swearing to love forever,
And promising never never to part.
What moments divine, what rapture serene,
Till clouds came along to disperse the joys we had tasted,
And now when I hear people curse the chance that was wasted,
I know but too well what they mean;
So don't let them begin the Beguine,
Let the love that once afire remain an ember;
Let it sleep like the dead desire I only remember
When they begin the Beguine.
Oh yes, let them begin the Beguine, make them play
Till the stars that were there before return above you,
Till you whisper to me once more, "Darling, I love you!"
And we suddenly know what heaven we're in,
When they begin the Beguine,
When they begin the Beguine.

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## JUST ONE OF THOSE THINGS

(By COLE PORTER)

It was just one of those things,
Just one of those crazy flings.
One of those bells that now and then rings,
Just one of those things.
It was just one of those nights,
Just one of those fabulous flights,
A trip to the moon on gossamer wings,
Just one of those things.
If we'd thought a bit of the end of it
When we started painting the town,
We'd have been aware
That our love affair
Was too hot not to cool down.
So good-bye, dear, and Amen,
Here's hoping we meet now and then,
It was great fun,
But it was just one of those things.

(Repeat)

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**BLP–1023Q THE MUSIC OF COLE PORTER**

**Side 2**

## IN THE STILL OF THE NIGHT

(By COLE PORTER)

In the still of the night, As I gaze from my window,
At the moon in its flight, My thoughts all stray to you.
In the still of the night, While the world is in slumber,
Oh, the times without number,
Darling, when I say to you:
"Do you love me As I love you?
Are you my life to be, My dream come true?"
Or will this dream of mine fade out of sight
Like the moon, growing dim,
On the rim of the hill in the chill,
Still of the night?

(Repeat)

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## IT'S DE-LOVELY

(By COLE PORTER)

I feel a sudden urge to sing,
The kind of ditty that invokes the Spring,
So control your desire to curse
While I crucify the verse.
This verse I've started
Seems to me the Tin Pantithesis of melody,
So to spare you all the pain.
I'll skip the darn thing and sing the refrain.

The night is young, The skies are clear
And if you want to go walking, dear,
It's delightful, it's delicious, it's delovely.
I understand the reason why
You're sentimental, 'cause so am I,
It's delightful, it's delicious, it's delovely.
You can tell at a glance
What a swell night this is for romance,
You can hear dear Mother Nature murmuring low.
"Let yourself go."
So please be sweet, my chickadee,
And when I kiss you, just say to me
"It's delightful, it's delicious,
It's delectable, it's delirious,
It's dilemma it's delimit, It's deluxe, it's delovely."

(Repeat)

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## ROSALIE

(By COLE PORTER)

Rosalie, my darling, Rosalie, my dream,
Since, one night, when stars danced above,
I'm oh, oh, so much in love.
So, Rosalie, have mercy!
Rosalie, don't decline,
Won't you make my life thrilling,
And tell me you're willing to be mine,
Rosalie, mine!

When knighthood was in flow'r
And a man wooed a maid,
Beneath her sacred bow'r He sang a serenade.
I date, I suppose, it's late, Heaven knows,
It blows and it snows, But anyway, here goes:

(Repeat Refrain)

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## MY HEART BELONGS TO DADDY

(By COLE PORTER)

While tearing off
A game of golf I may make a play for the caddy;
But when I do I don't follow through
'Cause my heart belongs to Daddy.
If I invite A boy some night
To dine on my finnan haddie,
I just adore His asking for more,
But my heart belongs to Daddy.
Yes, my heart belongs to Daddy,
So I simply couldn't be bad.
Yes, my heart belongs to Daddy,
Da-da, da-da-da, da-da-da-ad!
So I want to warn you, laddie,
Tho' I know you're perfectly swell,
That my heart belongs to Daddy
'Cause my Daddy, he treats it so well.

I used to fall In love with all
Those boys who maul The young cuties.
But now I find I'm more inclined
To keep my mind On my duties.
For since I came to care For such a sweet millionaire.

(Repeat Refrain)

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## WUNDERBAR

(By COLE PORTER)

Gazing down on the Jung-frau
From our secret chalet for two,
Let us drink, Liebchen mein,
In the moonlight benign,
To the joy of our dream come true.

Wunderbar, wunderbar!
What a perfect night for love,
Here am I, here you are,
Why, it's truly wunderbar!
Wunderbar, wunderbar!
We're alone and hand in glove,
Not a cloud near or far,
Why, it's more than wunderbar!
Oh I care, dear, for you madly,
And I long, dear, for your kiss.
I would die, dear, for you gladly,
You're divine, dear!
And you're mine, dear!
Wunderbar, wunderbar!
There's our fav'rite star above,
What a bright shining star,
Like our love, it's wunderbar!
Wunder love, it's wunderbar!

(Repeat Refrain)

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## I LOVE PARIS

(By COLE PORTER)

Ev'ry time I look down
On this timeless town
Whether blue or gray be her skies,
Whether loud be her cheers
Or whether soft be her tears,
More and more do I realize

I love Paris in the springtime,
I love Paris in the fall,
I love Paris in the winter when it drizzles,
I love Paris in the summer when it sizzles,
I love Paris ev'ry moment,
Ev'ry moment of the year.
I love Paris,
Why, oh why do I love Paris?
Because my love is near.

(Repeat Refrain)

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## C'EST MAGNIFIQUE

(By COLE PORTER)

Love is such a fantastic affair,
When it comes to call,
After taking you up in the air,
Down it lets you fall,
But be patient and soon you will find,
If you follow your heart, not your mind,
Love is waiting there again,
To take you up in the air again.

When love comes in
And takes you for a spin,
Oo-la, lala, c'est magnifi-que.
When, ev'ry night,
Your loved one holds you tight,
Oo-la, lala, c'est magnifi-que.
When when, one day,
Your loved one drifts away,
Oo-la, lala, it is so tragi-que,
But when, once more,
He whispers "Je t'adore"
C'est magnifi-que!

(Repeat Refrain)

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Payton Records
SLP–1001

# THE PAYTONS

## SANDY & JOHN



## "TOGETHER"

# Sweet Hallelujahs

# Sweet Hallelujahs

Music . . . is a universal language that penetrates the heart of humans the world over. It identifies with the everyday living of the human mind, soul and spirit. The song itself carries a power that is unlimited, a power of persuasion to lift up the soul of man—or a tyrannical influence to destroy the life lines of the mind—it simply moves in the direction that the author intends.

But our song is different! Why? We sing the praises of One to whom our heart belongs. We have personally met Jesus Christ, given Him our lives and dedicated our talent back to Him for service. Our desire is to touch the lives of you who are unloved, unwanted, fearful, lonely, hopeless, sorrowful or disappointed. Our song gives hope to you who can find no hope within yourself. Our goal is to share that which we have found in Christ, that through our song Christ can speak to you. You see—our lives have been made complete through His love and our surrender to Him.

Because He has given us to each other and placed His hand on our lives, we dedicate this album to Him, Jesus Christ our Savior; secondly, to our parents, whose faith and guidance has helped to fulfill our mission for Him; and last but not least, to you, our friends, in whose hearts we desire to place a bit of spiritual sunshine.

John
&
Sandy

**SIDE 1**

1. Sweet Hallelujahs – 2:15
2. I Just Came To Talk – 2:48
3. Touch The Hem Of His Garment –
4. Only Jesus Can Satisfy – 3:16
5. Wonderful Day – 1:54
6. Sweet, Sweet Spirit – 3:15

**SIDE 2**

1. The Eastern Gate – 2:53
2. It Pays To Serve Jesus – 3:30
3. Redeeming Love – 2:11
4. Hold To God's Unchanging Hand – 2:48
5. Now It's All Over – 2:18

**CREDITS:**

Larry Ferguson . . . . . Pianist and Organist
Perfection Sound Studios
Jimmy Crisp . . . . . Engineer
Daryll LeCroy . . . . . Bass Guitar
JoSan Singers . . . . . Vocal Background
H. T. Bagley . . . . . Photography

**ADDRESS:**

John and Sandy Payton
1777 Candler Road
Decatur, Georgia 30032
(404) 288-5732

Taller Ziryab







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# Juan de Liana





## La Música en la Era del Descubrimiento

## Volumen Tercero

DIGITAL



Patrocinado por:
Club
Noventa y Dos

## Cara A

| | | |
|---|---|---|
| 1 | Benedicamus Domino | |
| 2 | Benedicamus Domino | 2'50" |
| 3 | Deus in adjutorium | 2'05" |
| 4 | Pínguele Respinguete | 1'09" |
| 5 | Juste judex, Jhesu Xpiste | 3'12" |
| 6 | No puedes quexar, amor | 2'37" |
| 7 | ¿Quexer vieja yo? | 1'24" |
| 8 | Quien vos dió tal señorío | 2'10" |
| 9 | Dinos, madre del donzel | 2'14" |
| 10 | Mazavillome del | 1'04" |
| | Total | 18'45" |

## Cara B

| | | |
|---|---|---|
| 1 | Juyzio fuerte será dado | 2'33" |
| 2 | Con temor bivo, ojos tristes | 2'47" |
| 3 | Aquella buena muger | 1'16" |
| 4 | La moça que las cabras cría | 1'32" |
| 5 | Señora, qual soy venido | 3'46" |
| 6 | De mi perdida esperança | 3'21" |
| 7 | Ya de amor era partido | 2'28" |
| 8 | No consiento ni me plaze | 2'15" |
| 9 | Por bever comadre | 1'28" |
| 10 | O pena que me conbates | 2'03" |
| | Total | 23'29" |

GRABACION DIGITAL
Ingeniero de sonido: Walter Slosse
Asistente: David Parejo

Agradecemos a la Compañía BRÜEL & KJAER NEDERLAND B.V. el préstamo de dos micrófonos del tipo 4006 para esta grabación.

Editado y distribuido por DIAL DISCOS, S. A.
Paseo de la Castellana, 247
28046 MADRID
M. 31263 - 1987

CS-1594

*Larry and Deborah Titus*

# Sing Unto The Lord



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CALIF

Custom
SPECTRUM RECORDS
CS-1594




*Larry and Devorah Titus*

# Sing Unto The Lord

*"...I will sing with the spirit and I will sing with the understanding.."*
I COR. 14:15

## "LARRY"

Spiritual, able, and versatile, are a few of the words that could be used in introducing the ministry of the Rev. Larry Titus. A ministry made unique by the Spirit's anointing and his dedication to Christ. Larry has worked as director of music and youth in some of the finest evangelical churches on the West Coast. He has also served two years as a teacher and director of the musical curriculum of PENTECOSTAL BIBLE COLLEGE, Livermore, California.

Your music appreciation will be pleasantly impressed by his style in instrumentation and vocal expression. The songs are arranged by him and sung by both he and his equally talented wife. Larry ably and imaginatively combines contemporary sound with traditional music patterns — the result, a wonderful production in this Album, "SING UNTO THE LORD."



## "DEVI"

Charm and Christian personality enhance the musical ministry and dedication of Devorah Titus. She has, through the Spirit's anointing, been able to "Sing with the Undersanding." This is marvelously manifested as you see and hear the performance of this fine Christian couple. This understanding, present in excellence during performance, is caught here in a musical delight you will always enjoy. This record promises a vivid comprehension of Christ and the Holy Spirit through sacred music.

Devi, also able and versatile in her musical ministry, has directed childrens choirs, plays the piano, and has a lovely voice both in solo selections and in harmony with Larry.

The Titus's are so happy to share the pleasure of "Singing with the Spirit," and "Singing with the Understanding," in the songs recorded here; as they, "SING UNTO THE LORD."

**SIDE ONE:**

1. ISN'T IT WONDERFUL
2. IF I BE WORTHY
3. MY SOUL O'ERFLOWS
4. MAKE ME A BLESSING
5. I'VE DISCOVERED THE WAY OF GLADNESS
6. TO BE USED OF GOD

**SIDE TWO:**

1. LEANING ON JESUS
2. THAT I MIGHT KNOW
3. DOWN FROM HIS GLORY
4. NOTHING BUT THE BLOOD
5. THE KING AND THE BEGGAR
6. I'LL BE A FRIEND

PRODUCED BY
DR. PAUL WEAVER

MUSICIANS:
LARRY TITUS — PIANO/ORGAN
DALE STRAND — GUITAR/BASS
RON DAVIS — DRUMMER

Engineering:
Leo Kulka

Recorded at:
Golden State Recorders
665 Harrison St., San Francisco, Calif.

DOUBLE DECKER
610-439-3600
$ 1.00

KSIII

# ALADDIN and his Wonderful Lamp



by The Kid Stuff
Repertory Company





Kid Stuff
RECORDS




We have grown up, or so we think, but the songs, rhymes and fairy tales of our childhood are as young as ever. These stories never grow tired because everyday a new generation is enthralled by their magic. Think back to that age of innocence when you memorized the rhymes and sang the songs. Remember your complete involvement as you listened to your favorite tales? Listen to these classics as performed by The Kid Stuff Repertory Company and watch your child enter this special world of make believe.

| | | | |
|---|---|---|---|
| Three Little Pigs | KS003 | Sleeping Beauty | KS015 |
| Alice In Wonderland | KS004 | Hansel and Gretel | KS016 |
| Cinderella | KS005 | Snow White | KS023 |
| Pinocchio | KS006 | Rudolph The Red Nosed Reindeer | KS025 |
| Mother Goose Rhymes | KS007 | Jack And The Beanstalk | KS026 |
| Rumpelstiltskin | KS013 | My Storytime Record | KS022 |

**See these figures**
**Black and white**
**Color them in**
**Nice and Bright**

KID STUFF RECORDS, Distributed by I.J.E. Distributing, 450 N. Park Road, Hollywood, Florida 33021


Puerto Rico...
ME ENCANTA..!
Topo Gigio
VELVET

VELVET

TOP-002

| Cara A | Cara B |
|---|---|
| LA BAMBA | NOCHE DE PAZ |
| PATA PATA | ROSARIO |
| TIRITANDO | LA FLOR DE LA CANELA |
| BESAME MUCHO | VALS DE LA DESPEDIDA |
| SOMBRAS | QUE LO CUMPLA FELIZ |
| LA MARCHA DE LOS BARITOS | |

Top-001







**VELVET RECORDS, INC.**
P. O. Box 398 - Phone 888-1377
124 West, 29 Th Street
HIALEAH - FLORIDA

Foto: Studio Sanremo
San Juan

Design: Drago


Something Old...
Something New!!
LARRY AHLBORN
KING DAVID
STEREO 6006



KING DAVID

STEREO 6006

# Something Old... Something New!!

# LARRY AHLBORN

**Side One**

1. Family of God
2. Unclouded Day
3. Look Whats Happened
4. Jesus My Wonderful Lord
5. It is No Secret (Instrumental)

**Side Two**

1. I'm on My Way
2. The King is Coming
3. Heaven
4. What a Precious Friend
5. What a Friend in Jesus (Instrumental)

To My Friends:
Because you asked for this recording, God made it possible and I dedicated it to you. Recorded at Monument Studios – Nashville, Tennessee with instrumental back up by the famous songwriter and musician Henry Slaughter. This album is just another way of witnessing. II Corinthians 4:3 reads "BUT IF OUR GOSPEL BE HID, IT IS HID TO THEM THAT ARE LOST."

In other words you and I are commissioned, compelled to tell the lost of Jesus Christ.

With a Thankful Heart For the Opportunity.
Larry Ahlborn

LARRY AHLBORN
121 So. 7th St.
Youngwood, Pa. 15697
(412) 925-9517

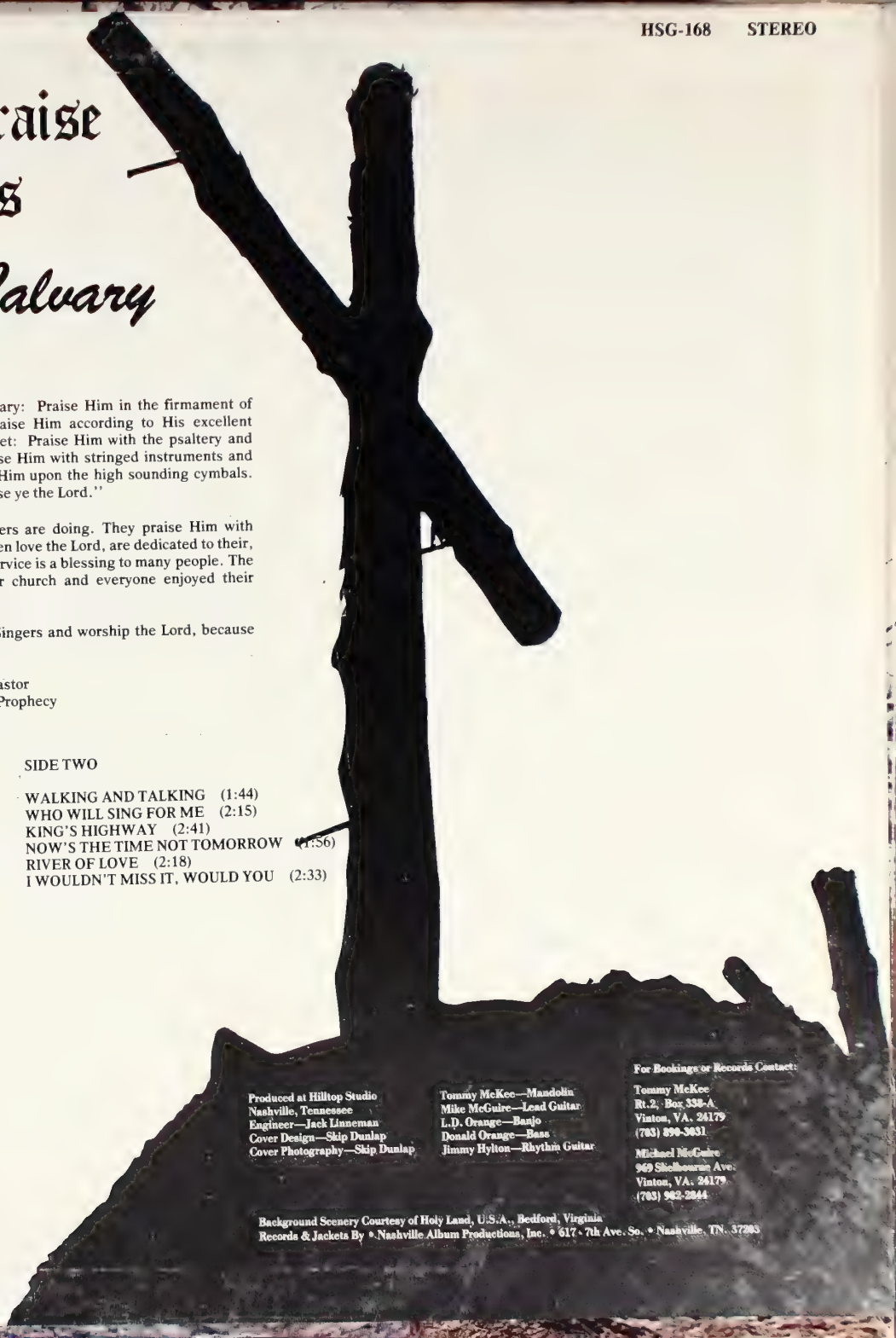
Note to publishers:
Royalties due for songs included in this Album must be collected from the Artist.

**Produced by:** Col. Dave Mathes
DAVE MATHES PRODUCTIONS
P.O. Box 653
Nashville, Tenn.
37202


Strings Of Praise
Gospel Singers
Jesus Died
At Calvary
nSG-168

# Strings Of Praise Gospel Singers

## *Jesus Died At Calvary*



"Praise ye the Lord. Praise God in His sanctuary: Praise Him in the firmament of His power. Praise Him for His mighty acts: Praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: Praise Him with the psaltery and harp. Praise Him with the timbrel and dance: Praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: Praise Him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord."

This is what the Strings of Praise Gospel Singers are doing. They praise Him with their stringed instruments and songs. All of these men love the Lord, are dedicated to their, work, and are faithful to their radio program. This service is a blessing to many people. The Strings of Praise Gospel Singers have been to our church and everyone enjoyed their spirit filled singing and their testimonies.

Let's all join with the Strings of Praise Gospel Singers and worship the Lord, because God is a great King and greatly to be praised.

Billy R. Mason, Pastor
Church of God of Prophecy
Bedford, Virginia

SIDE ONE

JESUS DIED AT CALVARY (1:43)
RISE AND SHINE (1:50)
JESUS HAS MADE THE WAY (2:23)
LIFT YOUR EYES TO JESUS (2:20)
SHOUTING ON THE HILLS OF GLORY (2:15)
WASTED YEARS (2:30)

SIDE TWO

WALKING AND TALKING (1:44)
WHO WILL SING FOR ME (2:15)
KING'S HIGHWAY (2:41)
NOW'S THE TIME NOT TOMORROW (1:56)
RIVER OF LOVE (2:18)
I WOULDN'T MISS IT, WOULD YOU (2:33)

Produced at Hilltop Studio
Nashville, Tennessee
Engineer—Jack Linneman
Cover Design—Skip Dunlap
Cover Photography—Skip Dunlap

Tommy McKee—Mandolin
Mike McGuire—Lead Guitar
L.D. Orange—Banjo
Donald Orange—Bass
Jimmy Hylton—Rhythm Guitar

For Bookings or Records Contact:
Tommy McKee
Rt.2, Box 338-A
Vinton, VA. 24179
(703) 890-3031
Michael McGuire
969 Shelbourne Ave.
Vinton, VA. 24179
(703) 982-2844

Background Scenery Courtesy of Holy Land, U.S.A., Bedford, Virginia
Records & Jackets By • Nashville Album Productions, Inc. • 617 - 7th Ave. So. • Nashville, TN. 37203

Ponme la mano

# CARIDAD

PRONTO
STEREO PTS-1007



# PERET

PONME LA MANO, CARIDAD
UNA LAGRIMA (Nueva Version)
EL GARROTIN
EL PRESO NUMERO NUEVE
SI YO FUERA RICO
(If I Were A Rich Man)
EL MOSQUITO
MI SANTA
MEDIO AMIGO (Mig Amic)
CANTO PORQUE QUIERO
SI ALGUNA VEZ

# Ponme la mano

# CARIDAD

# PERET



PRONTO
STEREO PTS-1007
Lic. by ARIOLA EURODISC, S.A. (Spain)

| SIDE 1 | | SIDE 2 | |
|---|---|---|---|
| PONME LA MANO, CARIDAD | 3:40 | EL MOSQUITO | 3:37 |
| UNA LAGRIMA (Nueva Version) | 3:14 | MI SANTA | 4:37 |
| EL GARROTIN | 2:55 | MEDIO AMIGO (Mig Amic) | 2:50 |
| EL PRESO NUMERO NUEVE | 3:28 | CANTO PORQUE QUIERO | 3:20 |
| SI YO FUERA RICO (If I Were A Rich Man) | 2:28 | SI ALGUNA VEZ | 3:21 |

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PTS-1000*



PTS-1001



PTS-1002*



PTS-1004


PTS-1003*



PTS-1006*



PTS-1005*

*Also Available in 8 Track Tape

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# TRULLAS EN PUERTO RICO

SLP-035 LOZANO RECORDS ESTEREO

JOSE



ORTIZ

## CON SOR ANGEL TORRES Y SU CONJUNTO

FOTO: JOE REYES

LP - 035

STEREO

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

### Con SOR ANGEL TORRES y su Conjunto

CARA A

1. CAMINAN LAS NUBES
2. MERENGUE NAVIDEÑO
3. SON LOS NERVIOS
4. SI TU ME QUISIERAS
5. NO TE PERDONAMOS

CARA B

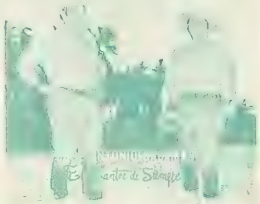
1. A BEBER QUE NADIE ES CHIVO
2. EL DIVORCIO DEL GAGO
3. ALEGRE VENIMOS
4. A MI PATRIA
5. EL GAGO EN CARCAJADAS



TITO HENRIQUEZ Y
SU CUARTETO BORICUA
LP-RL- 003/STEREO




LOS PATRIOTAS
DANIEL - DAVILITA
LP-008/ STEREO



JOSE ANTONIO SALAMAN
EL CANTOR DE SIEMPRE
LP-009/ STEREO




DANZAS PUERTORRIQUEÑAS
LARRY GODOY
LP-010/ STEREO




ANGEL VAZQUEZ
CANTA EN NAVIDAD
LP-16/ STEREO




TEMAS TODA OCASION
LARRY GODOY
LP-17 / STEREO




RINA DE TOLEDO Y
SU QUINTETO LIRICO
LP-18/ STEREO




SERENATA MEXICANA
DANIEL SANTOS
LP-020/ STEREO



RONDALLA HISPANA
LP-021/ STEREO




HISTORIA DE LINDA
CON DANIEL SANTOS
LP-022/ STEREO



ORQUESTA
ROBERTO ORTIZ
LP-023/ STEREO




EPOCA ROMANTICA
RAFAEL GONZALEZ PEÑA
LP-024/ STEREO




FELICIDADES
CON DANIEL SANTOS
LP-025/ STEREO




IMPERIAL SEXTET
LP-026/ STEREO




EPOCA ROMANTICA
CON QUIQUE Y TOMAS
LP-27/ STEREO VOL.2

JUAN R. LOZANO
X 8 URB. LOS ANGELES
LOISA STA. SANT. P. R. 00913
TEL. 791-1868

# Esto es Navidad

LP-134

Flor-Mex

## CESAR CASTRO



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ME DA DOLOR
OTRA NAVIDAD
COMO VUELVE NOCHEBUENA
AGUILA DE NAVIDAD

POR UN LOCUTOR
MUJER TRAICIONERA
DOMINGO LLEGA NAVIDAD
SIGUE TU CAMINO
NAVIDAD CON MIS AMIGOS

Cuatrista: Publio Martínez  Coros: Hnas. Calle y Elisa  Foto en "La Margarita" por Hernando Cardona

Una Producción DD Records Dist. Inc. 899 S.E. 9th Court, Hialeah, Fla.

# Esto es Navidad

LP - 134

Flor-Mex

## CESAR CASTRO



CUANDO MAS TE AMABA
ME DA DOLOR
ESTA NAVIDAD
TRAS VIENE NOCHEBUENA
REGALO DE NAVIDAD

POR UN LOCUTOR
MUJER TRAICIONERA
DICIEMBRE LLEGA NAVIDAD
SIGUE TU CAMINO
NAVIDAD CON MIS AMIGOS

Cuatrista: Publio Martínez Coros: Hnas. Calle y Elisa. Foto. en "La Margarita" por Hernando Cardona



撮影協力　株式会社クラムボン

SANKYOKU ENSEMBLES FOR THE SHAKUHACHI OF THE KINKO-SCHOOL PERFORMED BY YAMAGUCHI GORO Vol.14

尺八

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高橋栄清・中田博之以下山田流箏曲名家との競演!!

# 琴古流vs山田流三曲選

七福神・松上の鶴・ほととぎす・五段砧・松竹梅・八千代獅子・長恨歌

高橋栄清
中田博之
藤井千代賀
鈴木清寿
増渕任一
高野和之
高橋正子
岸辺百代
岸辺美千賀
山口保寿美
山口五郎

梅津博藤
久松君博
藤村博己
石倉松京
東　博香
菊池博音
中村緑幸
大谷都寿美
木村知寿美
（順不同）

STEREO

Toshiba RECORDS

# SANKYOKU ENSEMBLES FOR THE SHAKUHACHI OF THE KINKO-SCHOOL PERFORMED BY YAMAGUCHI GORO Vol. II

Compiled under the supervision of HIRANO Kenji,
Professor of Japanology and Musicology
at Dokkyô University and Tôkyô University

Side 1

jôruri: NAKATA Hiroyuki
koto: TAKANO Kazuyuki, shamisen: HISAMATSU Kimihiro
uta: UMEZU Hirofuji, ISHIKURA Shôkyô
koto: FUJIMURA Hiromi & NAKAMURA Ryokkô II, shamisen: HIGASHI Hiroka
shakuhachi: YAMAGUCHI Gorô

uta: NAKATA Hiroyuki & KIKUCHI Hirone
koto: TAKANO Kazuyuki & NAKAMURA Ryokkô II,
koto(ji): HISAMATSU Kimihiro,
shamisen: HIGASHI Hiroka
shakuhachi: YAMAGUCHI Gorô

Side 2

uta, shamisen: TAKAHASHI Eisei II
uta, koto: TAKAHASHI Masako
shakuhachi: YAMAGUCHI Gorô

uta, koto: MASUBUCHI Jin'ichi
shakuhachi: YAMAGUCHI Gorô

Side 3

uta, koto: SUZUKI Seiju, koto: KIMURA Chizumi
uta, shamisen: YAMAGUCHI Hozumi
shakuhachi: YAMAGUCHI Gorô

into a kokyû piece by MASAJIMA Kengyô (?-1780)
and into a shamisen piece by FUJINAGA Kengyô (ca. 1750)
uta, shamisen: YAMAGUCHI Hozumi
koto kaete: OHTANI TSUZUMI, koto honte: KIMURA Chizumi
shakuhachi: YAMAGUCHI Gorô

Side 4

uta, koto: FUJII Chiyoga II & KISHIBE Michiga II
uta, shamisen: KISHIBE Momoyo
shakuhachi: YAMAGUCHI Gorô

Manufactured by **TOSHIBA EMI** Ltd., TOKYO, JAPAN, 1980 Apr.

レコードから無断でテープその他に録音することは法律で禁じられています。(TH-60136-37)
東芝EMI株式会社 MADE IN JAPAN ¥4,000



Toshiba EMI
STEREO TH-60136 ·37



# 琴古流vs山田流三曲選 その二

撮影協力 株式会社クラムボン

STEREO





The
# Emma Creamer Singers








PV-4183

STEREO PV-4183-A-B

# CALL ON JESUS

## The Emma Creamer Singers

***ABOUT THE GROUP:***

***EVANGELIST EMMA CREAMER -*** *A professional singer who has sung and recorded with several well-known artists. She is the mother of three children: Yarah (18), Leandre (16) and Helena (13). After 30 years of service, Evangelist Creamer has been appointed the Second Administrative Assistant at the Mother Church of God in Christ, in Wilmington, Delaware, where her father, Rev. Ross B. Rainey is the Pastor. At the same time, she is a full-time Evangelist who proclaims the Gospel in no uncertain terms. In this capacity, she has ministered before audiences great and small and many have been blessed because of her anointed ministry.*

***MRS. DELNORA ROBERTS -*** *A Technician Specialist at W.R. Grace, Inc. She has held offices in her home church in Cleveland, Ohio and is an active member of the Mother COGIC in Wilmington, Delaware. She has sung with THE VOICES, a dynamic community choir in Cleveland, Ohio, the BUO Gospel Choir at West Virginia University and with the Creamer Singers for the past 6 years. She is also the Financial Director of Youth on the Move for Christ, an Interdenominational Evangelistic Association based in West Virginia.*

***DR. L. RAMONA HOWARD -*** *An Assistant Professor of Psychology at Morgan State University in Baltimore, Maryland. She is an active member at the Mother COGIC, Editor of a Christian Newsletter. ACROSS THE MILES and Founder and Co-Advisor of Youth on the Move for Christ. She is an inspiring teacher and speaker and has traveled extensively in these capacities.*

***MS. TAMMY LINDSAY -*** *A sophomore at Bowie State College where she is a psychology major. She is a soloist in her own right whose unique voice and engagements have provided extensive travel opportunities.*

---

***DEDICATION***

*This album is dedicated to all the beautiful people who bought our first album and encouraged us, by their requests, to produce a second album. It is our prayer that God will continue to bless them and that as they remember that "There is Nothing as Precious as Jesus", that they will also remember to "CALL ON JESUS" for their every need.*

*Special Thanks go to Mo. Lydia Hinsley, Mr. & Mrs. Elijah Roberts, Mrs. Cecile Brown, Ms. Oreta Richardson, Ms. Gail Hooks and Mr. Frank Virtue.*

***MUSICIANS***

*Keyboards -* ***Ronald Dorsey***
*Fender Rhodes -* ***L. Ramona Howard***
*String Ensemble -* ***L. Ramona Howard***
*Organ -* ***L. Ramona Howard***
*Drums -* ***Nathaniel Ferguson***
*Bass Guitar -* ***Floyd Shields***
*Tenor Saxophone -* ***William F. Davis, Jr.***

*Photography - Mr. Monty Graves*
*Cover - Oreta Richardson*

***FOR ENGAGEMENTS:***

"There is nothing as precious as Jesus"
*Evangelist Emma Creamer*
Gospel Messenger & Singer
Second Admin. Asst. - Mother COGIC
3700 Kingwood Sq. Balt., MD. 21215 301-358-4931

## *SIDE 1*

1. ***CALL ON JESUS*** ..... ***(5:48)***
   *Arranged - Emma Creamer*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
2. ***WHERE JESUS IS*** ..... ***(3:33)***
   *Arranged - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
3. ***I COME TO THE GARDEN ALONE*** ..... ***(6:00)***
   *Arranged - Emma Creamer*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
4. ***BLESS ME LORD*** ..... ***(4:08)***
   *(B,C&S - Houston, Texas)*
   *Lead - Delnora Roberts*

## *SIDE 2*

5. ***I'M GLAD THE LORD CHOSE ME*** ..... ***(5:32)***
   *(Curtis Lewis)*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
6. ***NOTHING BUT THE BLOOD*** .... ***(3:32)***
   *Arranged - Ramona Howard*
   *Pub. Mary Hill Music (BMI)*
7. ***IN SHORT, HE'S MY EVERYTHING*** ..... ***(7:34)***
   *(L. Ramona Howard)*
   *Lead - Tammy Lindsay*
   *Pub. Mary Hill Music (BMI)*
8. ***HE KEEPS DOING GREAT THINGS*** ..... ***(4:10)***
   *(Tessie Hill)*
   *Lead - Emma Creamer*

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*Recorded, Mixed, Mastered by: Frank Virtue & Mary Ann Virtue*

# LATIN STRINGS

SUPER STEREO

2/13
$1.00

## Momentos....



Q·K 4007

# LATIN STRINGS
# Momentos....



Q•K 4007

"Fascinación en Cuerdas" sería un nombre adecuado para este magnífico trabajo de arte que nos brinda con exquisitez LATIN STRINGS. En cada una de sus interpretaciones nos llega un mensaje divino que habla profundamente al mundo de los sentidos con la fuerza y el placer de sus armoniosos sonidos musicales.

Mientras la ciencia descubrir trata, los secretos de la Creación, el arte es parte de esos secretos, y dentro del arte es la música el más potente, primitivo y misterioso de los secretos, y en el campo de la música son las "cuerdas" las que más significado tienen y las que con la atracción de sus vibraciones nos llevan al más interesante estado mental.

MOMENTOS . . . es el maravilloso exponente de estas fuerzas misteriosas. MOMENTOS . . . es el resultado sensible e inigualable de LATIN STRINGS para cualquier ocasión, para cualquier momento . . ., momentos para pensar . . ., momentos para soñar . . ., momentos para olvidar . . ., momentos para amar . . ., momentos . . .

**Stella By Starlight**
**Concierto De Varsovia**
**Romeo Y Julieta**
**El Lago De Los Cisnes**
**Besame Mucho**
**Concierto De Grieg**

**La Cancion Del Molino Rojo**
**Rapsodia Sueca**
**Quinta Sinfonia**
**La Strada**
**Tercera Sinfonia**
**Reverie**

Q-K Record Productions (P) 1974

BALDWIN
CS 7847

# I Am Glad For The Cross

The First Baptist Church Choir



# I Am Glad For The Cross

## The First Baptist Church Choir

The First Baptist Church Choir has given complete support to the worship service and related programs held during the church year.

Rev. Bartley, our pastor, has remarked, "With a choir like this supporting, a preacher can't do any less than preach."

The choir has rendered service throughout Pennsylvania, Virginia, Washington, Maryland, and North Carolina.

The choir is more inspirational than ever before. They have put more of themselves into the talent God so graciously bestowed upon them.

---



I Am Glad for the Cross / 3:17
David Beaty

Just In Time / 2:24

Give Yourself to Jesus / 5:01
Vanessa Bowman

Oh To Be Kept By Jesus / 2:45
Diane King

---

Certainly Lord / 2:24
Eileen Bowman

Clean Heart / 3:34
Natalie Bowman

Since I Met Jesus / 4:48
Vedoster Revis

I'll Never Worry / 4:40
Thomas Macarthur

---

Organ / Anthony Leach
Piano / Vedoster Revis
Bass / Jim Miller
Director / John Tunson
Pastor / Rev. R. Earl Bartley

CS 7847 BALDWIN

Recorded at Baldwin Sound Productions, Inc., 5252 Trindle Road, Mechanicsburg, Pa. 17055

The First Baptist Church Choir
158 Adams Street
Steelton, Pennsylvania 17113

**Dedication, In Memory Of . . .**
This album is dedicated to Mrs. Dorothy King, organist, in token of esteem for her long and devoted service.

*Dynaphonic Sound*
*Heritage Series*

STEREO
PAGE SLP 602

# DULCIMORE
## (SWEET MUSIC)

*Featuring*

# PATTY LOOMAN

*Playing the Hammered Dulcimer*

**Wildwood Flower**

**Darling Nelly Gray**

**Medley: Bill Bailey, Yellow Rose of Texas**

**Life Is Like A Mountain Railway**

**How Great Thou Art**

**Beyond The Sunset**

**It Is No Secret**

**Medley: Angleworm, Red Wing, Red River Valley**

**Golden Slippers**



**Medley: W. Va. Waltz, Ohio Waltz, Ky. Waltz**

**Somewhere My Love**

**Jesu, Joy of Man's Desiring**

**Beer Barrel Polka**

**What A Friend We Have In Jesus**

**Amazing Grace**

**Indian Love Call**

**Lorena**

*Dynaphonic Sound*
*Heritage Series*

STEREO
PAGE SLP 602

# FEATURING PATTY LOOMAN — PLAYING THE HAMMERED DULCIMER

ACCOMPANIED BY RUSSELL FLUHARTY



Patty Looman playing the Hammered Dulcimer

**Dulcimore** is the old name for dulcimer. Translated from the Greek and Latin language it means "Sweet Music."

The hammered dulcimer is a hand-made instrument which was popular throughout the United States well over a hundred years ago. It lost its popularity after the turn of the century but there is now a revival of interest in makers, players, and listeners.

Patty's instrument was made by Asel Gardner, Kingwood, W. Va. who still works at this craft as he has done for over half a century.

The few remaining instruction books are museum pieces and one learns either by picking out the tunes himself or by getting some help from an expert player such as Worley Gardner who got Patty started.

On this record the guitar, mandolin, banjo and second dulcimer backup was done by Russell Fluharty, Mannington, W. Va. He has performed all over the United States at musical gatherings such as folk festivals and has made many T.V. appearances. Currently employed by the W. Va. Dept. of Commerce, his job is to promote authentic heritage music. The dulcimer he uses as backup on the first two numbers is well over 130 years old.

Patty, who has a wide musical background, has performed at folk festivals, fairs, Greenfield Village, Dearborn, Michigan, Canadian T.V., Mall shows, club and church appearances.

She is an expert at bringing out the many moods of the dulcimer. Using more rolls and harmony than most players, she can truly evoke "sweet music". For contrast one person described her fast tunes as being played with "flying hammers."

To sum up, we believe you'll agree with one person who said, "I didn't know such beautiful music could come out of that boxlike thing."

SWEET MUSIC TO YOU!!!

| SIDE A | |
|---|---|
| Wildwood Flower | 1:45 |
| Darling Nelly Gray | 1:29 |
| Medley: Bill Bailey, Yellow Rose of Texas | :53 |
| Life Is Like A Mountain Railway | |
| How Great Thou At | 1:37 |
| Beyond The Sunset | 1:38 |
| It Is No Secret | 2:22 |
| Medley: Angleworm, Red Wing, Red River Valley | 1:54 |
| Golden Slippers | 1:02 |

| SIDE B | |
|---|---|
| Medley: W. Va. Waltz, Ohio Waltz, Ky. Waltz | 3:20 |
| Somewhere My Love | 1:53 |
| Jesu, Joy of Man's Desiring | :54 |
| Beer Barrel Polka | 2:05 |
| What A Friend We Have In Jesus | 1:27 |
| Amazing Grace | 1:10 |
| Indian Love Call | 1:55 |
| Lorena | 1:39 |



Patty Looman and Russell Fluharty "Jams It Up"

**ARRANGEMENT OF MUSIC BY PATTY LOOMAN**

A PRODUCT OF:

**PAGE RECORDING CO.**

604 BROAD STREET
JOHNSTOWN, PA. 15906

PRODUCER—Edith Looman
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PHOTOGRAPHY—Woodward Jones
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PRINTING—Weigel & Barber, Inc., Johnstown, Pa.

BMC
BLP 1515

"El Internacional Negrito del Batey"

# ALBERTO BELTRAN



# QUIERO SABER

LEE-MYLES ASSOC. N.Y.C.

**BLP-1515** **B.M.C. HIGH FIDELITY 33⅓ RPM.**

# ALBERTO BELTRAN

## EL INTERNACIONAL NEGRITO DEL BATEY

## CON LA ORQUESTA DE WILLIE ROSARIO

**LADO A**

1 — QUIERO SABER.
2 — MARIA MORENA.
3 — LIBRE DE PECADO.
4 — TABOGA.
5 — POR EL OJO DE LA CERRADURA.
6 — CAMBIA EL TUMBAO.

**LADO B**

1 — "HAIDA" HUO.
2 — NO ME INTERESA.
3 — NO SEAS ASI.
4 — LUEGO DESPERTAR.
5 —TODO LO QUE SE.
6 — FIESTA CIBAENA.

Hay en ALBERTO BELTRAN una mezcla de salero y sentimiento que sabe aplicar equitativamente en su versátil forma de interpretar los ritmos latino-americanos.

Tiene estilo, maestría y conciencia interpretativa, y sobre todo un tremendo caudal de voz con una elasticidad tan extraordinaria que puede escalar fácilmente cualquier nota del pentagrama.

Nació en Santo Domingo, pero ya pertenece a América. El Negrito del Batey, como se le conoce popular y artísticamente por el estupendo éxito alcanzado hace algunos años con el merengue que lleva como epígrafe el mote ya antes citado, abandonó el batey de Quisqueya para esparcir su arte por el mundo entero. Hoy, el nombre de ALBERTO BELTRAN, está escrito en letras de oro en el cancionero antillano, y con tinta indeleble en el corazón de los miles y miles de amantes de la música popular.

Aquí, en ésta gran Babel de Hierro, Nueva York, ALBERTO se ha hecho aplaudir en los mas prestigiosos clubes nocturnos y teatros. Aquí se ha dado a conocer como el cantante polifacético que lo mismo hace correr el sudor de los bailadores con la exotérmica interpretación de un ritmo candente y alegre, como ha hecho saltar lágrimas de los ojos de sus oyentes con la realización de una melodía sentimental, al igual que ha hecho vibrar los corazones enamorados al cantar con delicadeza una romanza.

Así es ALBERTO BELTRAN, cantante entre cantanes, bueno entre los buenos.

La firma grabadora BMC Record Corp., que nunca está remisa para ofrecer lo mejor a sus patrocinadores, ha confeccionado este magnífico disco de larga duración con doce canciones seleccionadas cuidadosamente del repertorio extensísimo de ALBERTO BELTRAN, que no deben faltar en ninguna discoteca hispana.

Texto Ramón Vizcarrondo



BLP — 1503



BLP — 1508



BLP — 1510



BLP — 1505



BLP — 1509



BLP — 1506


BLP-1516



BLP — 1502



BLP — 1504



BLP — 1519



BLP — 1501



BLP — 1511



BLP — 1512



BLP-1517

**B. M. C. RECORDS • NEW YORK, N. Y., U. S. A.**

Cover Photo By: Kuri Diaz

Designed, Printed and Fabricated by
Lee Myles Assoc. N Y C

# EXITOS DE ODILIO GONZALEZ

TROPICAL
ALTA FIDELIDAD
TRLP 4575



El Jibarito De Lares

TROPICAL
ALTA FIDELIDAD
TRLP 4575

LONG PLAYING 33⅓ RPM

# EXITOS DE
# ODILIO GONZALEZ

LADO A

1. CIEGA DE CELOS Bolero Jibara
2. EL MONITO DE MARCOLA Plena
3. NEGANDO SU IDIOMA Seis con decima
4. TE QUIERO Guaracha
5. AY'MARGOT Plena
6. UN JIBARO EN SAN JUAN Seis Chorreao

LADO B

1. LA MUJER DEL MUERTO Plena
2. UN JIBARO EN APUROS Seis Tumbao
3. IMPOSIBLE Vals
4. EL HIJO GUILLAO Plena
5. UNA CARTERA EN EL PARQUE Seis con decima
6. LA POLLA ROBA Guaracha

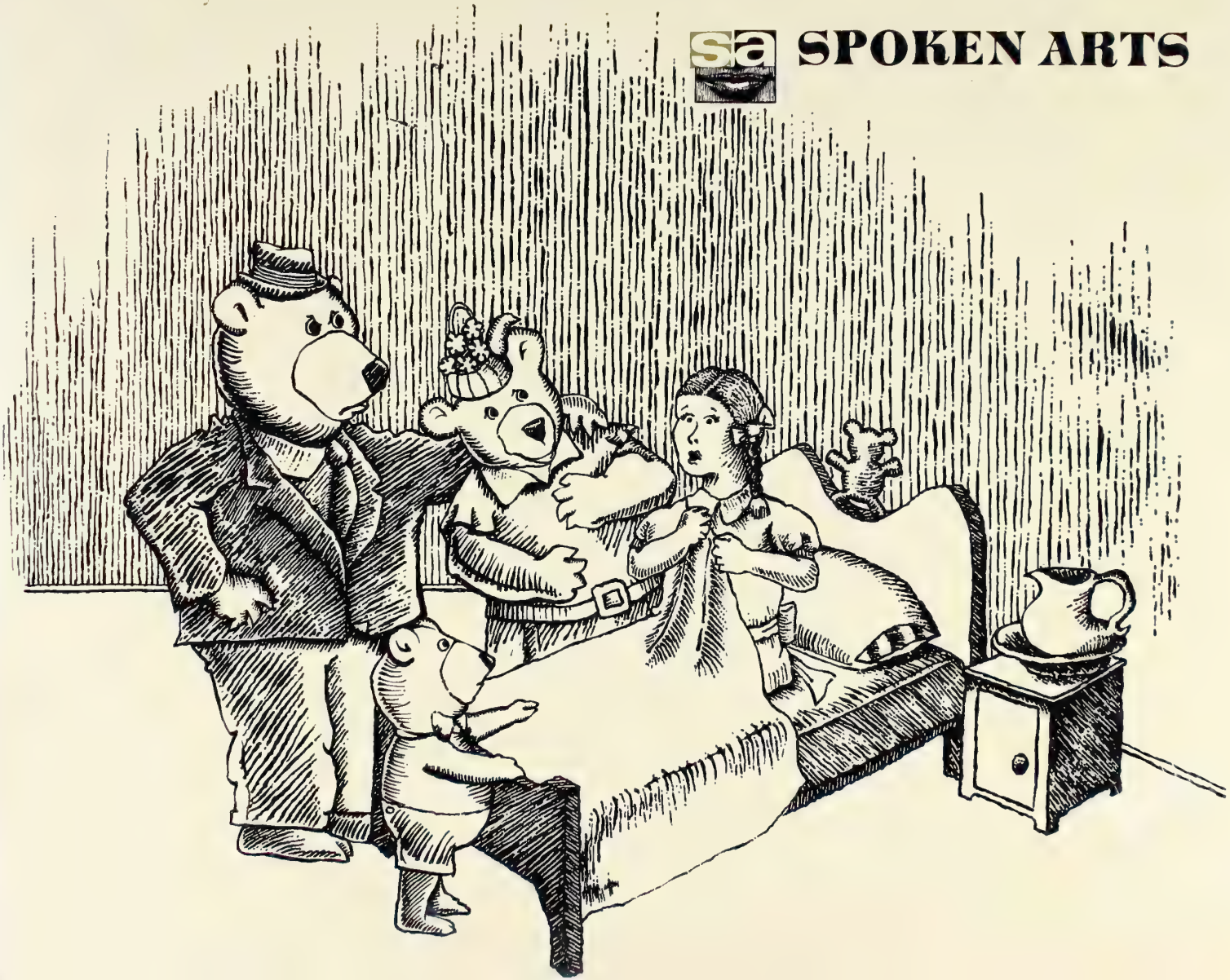
SA 1039

# *Goldilocks and The Three Bears, Hereafterthis & Dick Whittington and His Cat*

50¢

Read by Eve Watkinson, Christopher Casson and Glynis Casson
Directed by Christopher Casson and Glynis Casson
Presented By Arthur Luce Klein

SA SPOKEN ARTS



# GOLDILOCKS AND THE THREE BEARS, HEREAFTERTHIS and DICK WHITTINGTON AND HIS CAT

**Read by Eve Watkinson, Christopher Casson and Glynis Casson**

**Directed by Christopher Casson**

**Presented by Arthur Luce Klein**

Stories come and go, and literature, like the clothes we wear, changes fashion with the seasons. The clear eyes of children see through all of that, and their unjaded ears are not easily fooled. They know a good story when they hear it, and they want to hear it again and again. It does not matter to them that the paving has been macadamized in Dick Whittington's London, nor that tidiness nowadays is not the main criterion for a farmer in choosing a wife, nor that bears no longer — if they ever did — eat high-calorie porridge for breakfast. Children ignore such trappings and go to the heart of the matter — identifying with the bears in their indignation, if slightly apprehensive for the safety of Goldilocks. They understand very well that robbers can arrive dressed up like gentlemen. And little ambitions continue to be kindled by the success story of the orphan Dick Whittington, who crosses class lines to become Lord Mayor of London. In that sense, the three tales presented here have escaped from time. They are ageless; they capture the imaginations of space-age children just as they have fascinated youngsters of earlier generations. As brought to life in dramatic form on this recording by three of the golden tongues of Dublin, these tales are spell-binding indeed.

— Paul Kresh

**CONTENTS OF THE RECORD:**


**Side I:**

| | |
|---|---|
| Band 1. Goldilocks and the Three Bears | 10'30" |
| Band 2. Hereafterthis | 9'45" |

**Side II:**

| | |
|---|---|
| Dick Whittington and His Cat | 23'20" |


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STEREO

# DANNY MENTO

## AND HIS BIG BAND SOUND

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IN CONCERT • Paddock Lounge • Cherry Hill Inn • Cherry Hill, N.J.

SIDE 1
Cabaret (4:15)
Basin Street Blues (4:59)
Big Band Medley (6:01)
Since I Fell for You (3:55)
Tuxedo Junction (5:40)

SIDE 2
All of Me; Somebody Loves Me;
I Can't Give You Anything but Love (8:09)
Take the "A" Train (3:34)
One For The Road (5:10)
All The Way (3:30)



# JERSEY BOUNCE

## Danny Mento Brings Back The Big Band Sound!

They call it the "Jersey Bounce" and then some. That's the reaction of the fans who come to see and hear Danny Mento and his BIG BAND SOUND Orchestra at the Cherry Hill Inn in Cherry Hill, New Jersey.

And, now you can have the BIG BAND SOUND oldies and goodies in one great album.

Take your own trip back to the days when the Big Bands played the Ballrooms. Back to the great tunes you hummed and wondered if they'd ever come back. They're back and Danny has 'em all...and then some.

## That's Entertainment!

Danny entertains with sax, clarinet and a belting singing style...gravelly and velvety ...at the same time. Danny reminds you of Louis Prima, with a touch of Louis Armstrong.

## Go on a Musical Trip of the 40's...

...back to the Big Band Era on Basin Street, the Casa Loma, the Hotel Peabody, The Palace, The Meadowbrook and the Atlantic City Steel Pier.

## Yesterday's Memories and today's Big Ballads to Light up your Life!

The big surprise is how many fans remember the familiar "Yowsah"..."Yowsah"... "Yowsah" of Ben Bernie...the mellow keyboarding of Claude Thornhill's "Snowfall" or Clyde McCoy's classic "Sugar Blues."

Backed by bass, trombone, piano, trumpet and drums, Danny hosts, mc's and leads his sometime "Woodchoppers"...sometime "Smoke Rings" group through the 40's and 50's. And, for an update, Danny purrs through "I can't smile without you"...then has the Paddock Cocktail Lounge devotees hustling to the "Watermelon Man."

## Swing...Jazz...Pops!

Among Danny's groupies are the young (believe it or not!)...and, the not-so-young, who call for the biggies from "Takin' the A Train"...to "Mack the Knife" and "Evergreen." Some of Danny's fans drive down several times a year from as far away as Connecticut, New York and north Jersey.

And, when its a quarter to three...Danny does "My Way" his way! Adds up to the best night's entertainment found anywhere this side of the Big Band Era. Danny does it all ...and then some!

Hope you enjoy our latest "in concert" album. The boys and I are both pleased and proud for your kind reception of our first album. This one's dynamite, too!

Sincerely,

Danny Mento

**CREDITS:** Album Design: Betty Lachowicz

Engineer / Re-Mix: Jan Nace

Re-Mix: Maxfield Studios - Cherry Hill, NJ


The Sweet Singing
DISCIPLES
WILL YOU BE READY?

# The Sweet Singing DISCIPLES

## WILL YOU BE READY?

*Side One*

1. WILL YOU BE READY - 3:14
2. AMEN - 2:54
3. IT'S A SHAME - 2:25
4. AMAZING GRACE - 2:17
5. THE BEST I CAN DO - 2:55

*Side Two*

1. WHAT DID GOD TELL MOSES? - 2:58
2. CALL HIM UP - 2:18
3. CHANGE COME OVER ME - 4:10
4. JUST FOR ME - 3:40

Produced by **WENDELL PARKER**
Recorded at **Crescendo Studio**, Atlanta, GA
Engineer: **Gary Ham, Tom Kid**

*Members are as follows:*

**BOBBY HODO** / First Lead Singer
**CARLTON KENDRICKS** / Second Lead Singer
**WILLIE HODO** / Assistant Manager
**KEITH FAIN** / Drummer
**LONNIE M. IVERY** / Bass Player
**LYNBURG IVERY** / Lead Guitar
**ROBERT LINDSAY** / Manager
**FRANK REID** / Singer and Public Relations
**HORACE WILLIAMS** / Tenor Singer and Rhythm Guitar

*For Bookings contact:* **Bobby Hodo**, (404) 244-1696

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**STEREO / CDR-22043**

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Promo
DECCA
RECORDS
Anywhere I Wander
ROD McKUEN
Including:
SIXTEEN TONS
HANDSOME JOHNNY
THAT LUCKY OLD SUN
JUMP UP
KISSES SWEETER THAN WINE
DL 8882

# ANYWHERE I WANDER

## ROD McKUEN

**IMPORTANT!**
This monaural Long Play record can also be played on a Stereo phonograph, resulting in even better sound reproduction than that obtained from conventional phonographs.

**SELECTIONS INCLUDE:**

**Side One**

1. ANYWHERE I WANDER — Frank Loesser
2. SIXTEEN TONS — Merle Travis
3. THE LADY FROM LARAMIE — Terry Gilkyson
4. MULE TRAIN — Johnny Lange—Hy Heath—Fred Glickman
5. HANDSOME JOHNNY — Adapted And Arr: Rod McKuen and Peter Fadden
6. LONESOME TRAVELER — Lee Hays

**Side Two**

1. THAT LUCKY OLD SUN — Beasley Smith-Haven Gillespie (Just Rolls Around Heaven All Day)
2. JUMP UP (In A Field Of Clover) — Rod McKuen
3. RIDERS IN THE SKY — Stan Jones
4. KISSES SWEETER THAN WINE — Joel Newman-Paul Campbell
5. SCARLET RIBBONS (For Her Hair) — Evelyn Danzig-Jack Segal
6. THE CRY OF THE WILD GOOSE — Terry Gilkyson



Here's a young man with easily as many talents as names (Rod Marvin John Michael James McKUEN). He's an actor on television and in the movies, a prolific song writer, a poet with two published books and, as he further demonstrates on this album, a very capable singer.

Rod's many-faceted career began with a late-night disc jockey show, in Oakland, California, while he was still in his teens. Since then he has played in night clubs across the United States and throughout the Orient, appeared in American and Japanese movies, written a syndicated newspaper column and made a host of recordings—of which, this is the latest.

He's written songs for films and performers like Tommy Sands, Johnny Mathis, The DeCastro Sisters, Johnny Desmond and Liberace. His motion picture credits include "Rock Pretty Baby" (which won him a Universal-International contract), "Summer Love," and "Wild Heritage." On television, he has appeared as a dramatic actor on such programs as Shirley Temple's Story Book, The George Burns and Jack Benny programs, General Electric Theatre, Arthur Godfrey, The West Point Series and Alcoa Theatre, to name a few.

Rod McKuen has a warm, husky, gentle voice. He is capable of singing a wide variety of songs—from ballads to jump tunes, from jazz songs to lullabies. When he sings, he can be powerful—without being over bearing; wistful without being corny and, if the song calls for it, sad without slipping into maudlin devices.

In this album, Rod offers a group of songs with a 'folk' feeling that he has performed successfully in night clubs and on concert tours.

From the plaintive "Anywhere I Wander," the bouncing "Lady From Laramie" and "Jump Up" (Rod's own song), to the exciting "Cry of the Wild Goose," Rod McKuen seems to offer each song, fast or slow, sad or happy, a unique kind of vocal interpretation.

Here is an album so varied as to include a hammering "Sixteen Tons," a gently rocking "Kisses Sweeter Than Wine" and a quiet "Handsome Johnny," all tied together by a sensitive young personality the San Francisco Examiner calls *"The most refreshing, original and unstereotyped voice to come along in a long time . . ."*

We agree, and so will you when you put the needle down on Rod McKuen's first album for Decca.

The songs on this album were arranged and conducted by the gifted Sonny Burke, one of Hollywood's leading conductors.

*Notes by Paul Davis*

**IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT LONG PLAY ALBUMS:**




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DL 8587




Jack Was Every Inch A Sailor • Sandy Anna • The Eddystone Light • Haul Away, Joe • The New York Girls • The Sailor's Grave • Leave Her Johnny, Leave Her • Away Rio • Don Backstay • Wrap Me Up In My Tarpaulin Jacket • Bless 'Em Windin' • Go Down You Red Red Rovers • Hullabaloo Belay • Stormalong • The Drunken Sailor • Highland Laddie • The Golden Vanity • Rolling Home
DL 8245




The Red Herring • The Herring Song • The Old Sow • The Carrion Crow • The Farmer And The Crow • Shule Aithra • Johnny Has Gone For A Soldier • Die Cum Bibble • Clear The Track • Lowlands (English) • Lowlands (American) • Cindy • Jim The Rover • Willy The Weeper • Lonesome Valley • Where Is Old Elijah? • Crucifixion • Hi Ho Jerum • The Piper O' Dundee • Talkin' Dust Blues
DL 8416



I Gave My Love A Cherry • Molly Malone • Green Grass Growing All Around • The Loss With The Delicate Air • Lord Randall, My Son • Watercress • Waltzing Matilda • John Henry • Strange Fruit • Nobody Knows You When You Are Down And Out • Evil Hearted Man • Jelly, Jelly • Sometime • Frankie And Johnny • Back Water Blues • Josh And Bill Blues
DL 8068




This Little Light Of Mine • Poor Boy • Oleanna • Hold On • The Sinking Of The Reuben James • The Fox • The Ballad Of Sigmund Freud • Roving Gambler • The Erie Canal • Deep Blue Sea • Roll Down The Line • Fare Thee Well • Three Jarocti Folk Dances
DL 8071




All Over This World • Rollin' Home • Candy Mountain Land • Colorado Trail • Away You Rollin' River (Shenandoah) • Hey-Lilee • Chariot, Wheel • Kisses Sweeter Than Wine • Matiguena Saterena • Hard, Ain't It Hard • Away Love, Away • Go To Sleep Colin • Rock About My Saro Jane
DL 8742

**PUTTIN' ON THE STYLE • THE GATEWAY SINGERS •** Rock Island Line • Midnight Special • I Was Born About 10,000 Years Ago • and others
DL 8413

**SINGING ACROSS THE LAND With SAM HINTON •** Frankie And Johnny • Nine Hundred Miles • Springfield Mountain • and others
DL 8108

**CORONATION CONCERT • SURL IVES •** Blue Tail Fly • The Divil And The Farmer • Venezuela • and others
DL 8080

**BURL IVES SINGS . . . IN THE QUIET OF THE NIGHT** • Git Along Little Dogies • Down In The Valley • Turtle Dove • and others
DL 8247

**BURL IVES SINGS . . . FOR FUN •** Big Rock Candy Mountain • The Boll Weevil • The Three Jolly Huntsmen • and others
DL 8248

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New World of Sound.. DECCA Records

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# Country Tears

Jimmie Rodgers
Kisses Sweeter Than Wine
Jack Scott
My True Love
B.J. Thomas
I Can't Help It
Jan Howard
Evil on My Mind
Ferlin Husky
Gone

Jimmie Rodgers
Secretly
Ned Miller
From A Jack to A King
Jack Scott
What In The World's Come Over You
B.J. Thomas
I'm So Lonesome I Could Cry
Sammi Smith
Help Me Make It Through The Night



CSP A Service of CBS Records



# Country Tears

*Side One*
*Jimmie Rodgers*
*Kisses Sweeter Than Wine*
*Jack Scott*
*My True Love*
*B.J. Thomas*
*I Can't Help It*
*Jan Howard*
*Evil on My Mind*
*Ferlin Husky*
*Gone*

*Side Two*
*Jimmie Rodgers*
*Secretly*
*Ned Miller*
*From A Jack to A King*
*Jack Scott*
*What In The World's Come Over You*
*B.J. Thomas*
*I'm So Lonesome I Could Cry*
*Sammi Smith*
*Help Me Make It Through The Night*



*All selections courtesy Key Seven Music.*

*Jacket design: delKorman*

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Bluegrass!







# the Gatlinburg Pickers

## SIDE A

MIDNIGHT FLYER

SWING DOWN, CHARIOT

MIDNIGHT TRAIN

FOGGY MT. BREAKDOWN

FOX ON THE RUN



mike grove



tony king



lisa chambers



rob curtis



bennie boling

## SIDE B

CHILDREN, GO WHERE I SEND THEE

FIRE ON THE MOUNTAIN

MAKING BELIEVE

ORANGE BLOSSOM SPECIAL

ROCKY TOP

special guest * tom caldwell




eng.* lynn brown

photos * curtis price

mix.* nicholas green

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sounds great in STEREO
Jan & Sylvia
Lovin' Sound
MGM
RECORDS

665076 Stereo also playable mono







# Ian & Sylvia Lovin' Sound

*Side I:*

| | |
|---|---|
| Windy Weather | 3:04 |
| Hang on to a Dream* | 2:15 |
| I Don't Believe You | 3:08 |
| Where Did All The Love Go? | 2:41 |
| Mr. Spoons | 2:21 |
| National Hotel | 2:05 |

*Side II:*

| | |
|---|---|
| Sunday | 1:55 |
| Pilgrimage to Paradise* | 3:07 |
| (Find a) Reason to Believe* | 2:15 |
| Big River* | 2:00 |
| Trilogy | 2:46 |
| Lovin' Sound | 2:32 |

PRODUCED BY JOHN COURT
(A GROSCOURT PRODUCTION)
Director of Engineering: Val Valentin
Cover Design: Acy Lehman
Cover Photo: Kathy Wersen
Recording Engineer: Harry Yarmark
All compositions ASCAP except (*) BMI
Ian Tyson—Guitar, Sylvia Tyson—Autoharp and Piano (National Hotel)
ACCOMPANYING MUSICIANS
David Rea—Lead Guitar; Paul Harris—Keyboards; Harvey Brooks—Bass; Bill LaVorna—Drums
(Find a) *Reason to Believe* only: Don Payne—Bass; Donald McDonald—Drums; (Find a) *Reason to Believe* and *Lovin' Sound*—Orchestral arrangements by Paul Harris.

MGM RECORDS

This little quantity of liner blurb originally began with the sentence "Ian and Sylvia belong to that small fraternity of performing artists who are not only good looking, but also profoundly talented." When the copy was submitted for approval by them, however, they objected to the line and it has therefore been necessary to eliminate it. Then it went, "They're partners in life as well as in music, which must have its difficult moments like the prospect of having to sing with someone you were maybe not speaking to. But they certainly have made that work, what with the thing rolling on the rug, young Clayton Dawson, herein and hereafter referred to as 'Mr. Spoons.' "

Then there's the ranch in Ontario, and Ned the Rancher. (We call them Ned and Maude, which is okay because they call each other Ned and Maude, affectionate nicknames that also contain a sweet measure of feeling for our Mr. Jonathan Winters and his rich humor in the face of all this that's around us everywhere.) Few modern songwriters are writing songs that *really* talk about it, and most of those are represented here, considering El Dylan's *I Don't Believe You* and Timmy Hardin's two. The thoughtful *Pilgrimage to Paradise* is by Ned and Maude's constant accompanist and therefore companion, David Rea. Of whom it is said, curiously enough, that if his guitar were not fastened to his neck, he would lose that too. We call David "The Kid," about which you wonder when you really listen to his song.

Then we have, with quick credit to Johnny Cash, the classic and long-winding *Big River*. The rest of the tunes are pretty much Ned and/or Maude's. *Lovin' Sound* is talkin' about it, too. Discussing that all-important feeling at an insistent tempo that's consistent with the times. As does *Windy Weather*, although in a more personal and less general way. There's not much to say about Maude's *Where Did All the Love Go?*, except that it's gonna be around for a long time. *Sunday* was written on commission for the very proper CBC, as a theme song for the quite prestigious TV series which bears that name. And on which series Ned is a fairly regular host (and a fairly regular guy), as well as frequent performer along with Maude (a consistently and delightfully regular lady). The tune is a lot of fun and it is rumored that there were no real trumpets employed in its actual recording.

And just as *Lovin' Sound* talks about it generally while *Windy Weather* talks about it specifically, *National Hotel* is generally about life on the road and specifically about rheuming and boreding in a little hotel we've all of us been to at least once in our lives. When I suggested that the Fricker-Tysons consider entering this opus in the race for one of those hit sniggles we hear so much about, they firmly and in unison said No, on the grounds that they would then have to go around singing it all the time. Which point of view I'm not sure I understand, although it may serve as an additional insight into the Ned and Maude who move quietly and securely through the real world that lurks beneath all of this that is around us everywhere.

JC

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Creed 2056




# Rev. Isaac Douglas

'with the Johnson Ensemble'

## The Harvest is Plentiful



CREED 3056

NASHBORO RECORDS

# Rev. Isaac Douglas

'with the Johnson Ensemble'

# The Harvest is Plentiful

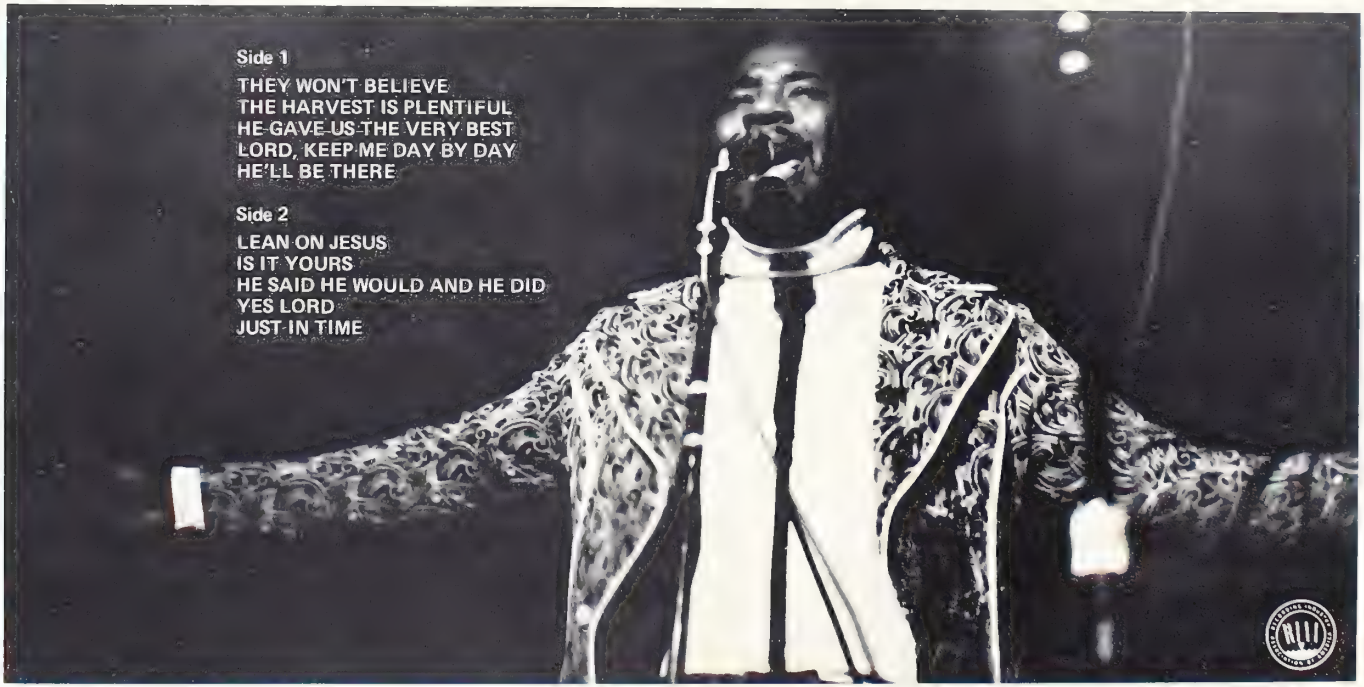
Rev. Isaac Douglas and the Johnson Ensemble are an unbeatable combination. Over the last few years Rev. Douglas has recorded with various choirs, choral groups, gospel groups and has performed on records as a solist. He has featured The Isaac Douglas Singers, The New York City Community Choir, The Birmingham Community Choir, The First Church Of Deliverance Choir, The Gospel Workshop Of America Choir, and has just completed a new album with The XXIst. Century Singers and The Royal Gospel Singers. Rev. Douglas is presently calling Los Angeles home. Originally from New York, he had a brief stay in Atlanta before finally deciding to take up permanent residence in Los Angeles. He is still traveling about seventy-five per cent of his time conducting revivals throughout the country. He will make his first European tour in the summer of 1974.

The tracks here represent Rev. Douglas performing at his best. The material was composed by a variety of writers. "The Harvest Is Plentiful" and "He Gave Us The Very Best" was composed by Mr. James D. Johnson, founder of the Johnson Ensemble and former pianist and composer for the BC&M Choir. "Is It Yours" and "He Said He Would" was composed by Mr. Harrison Johnson, director of The Los Angeles Community Choir. Most of the other selections were written by Mr. Charles McCloud, former pianist for Rev. Douglas.

We at Nashboro-Creed records are proud of this recording. We believe it will become one of our standard catalog items.

Produced by Shannon Williams
Cover Photographs and Designs
Dan Quest & Associates, Nashville

Recorded in Nashville, Tennessee
at Woodland Sound Studios




℗1974 Nashboro

Dist By: Nashboro Record Company 1011 Woodland Street Nashville, Tennessee


El Gallo En Salsa
NAVIDEÑA
Jose Miguel Class
El Gallito de Manat
ACOMPAÑADO POR
Las Estrellas Rico
NELIZ
RECORDS
NLP 2640
STEREO

# El Gallo En Salsa NAVIDEÑA

## Jose Miguel Class
El Gallito de Manati ACOMPAÑADO POR
## Las Estrellas Rico

**LADO A**

1. PARA ESTAR SIEMPRE CONTIGO
2. VAMOS PARA ALLA
3. CUANDO SEAN LAS DOCE
4. LA TRULLITA
5. VOY A MATAR UN LECHON
6. VIVA PUERTO RICO

**LADO B**

1. EL GALLO VIUDO
2. EL LECHON TUCO
3. CONTROVERSIA
4. PARA DARTE CANDELA
5. NO ME DEJES SOLO

**LAS ESTRELLAS RICO**
(RICO ALL STARS)
PIANO: PAQUITO PASTOR
BASS: CACHAO
TRPT: PEDRO RAFAEL CHAPARRO
TRPT: ANGELO RODRIGUEZ
TROMBONE: JOSE RODRIGUEZ
BARITONE SAX: MARIO RIVERA
TIMBALES: CANDIDO RODRIGUEZ
CONGAS: MADAMO
BONGOS: MILTON ALBINO
CORO: NESTOR SANCHEZ/LILLY*/SALOMON*
GUITAR: CUATRO/YOMO TORO/NIEVES QUINTERO
GUIRO: PAPI ANDINO
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PRODUCED BY: RALPH CARTAGENA
RECORDING DIRECTED BY: TONY PABON
MUSICAL COMPOSITIONS: JOSE MIGUEL CLASS
TATY CALDERON, JOSE ORTIZ
LUZ CELENIA TIRADO,
NIEVES QUINTERO
MUSICAL ARRANGEMENT: TOMMY RIVERA
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**FELIZ NAVIDAD**
**Y PROSPERO AÑO NUEVO**



Queremos expresar nuestro más profundo agradacimiento a la Sra. Antonia Bonilla de 86 años de edad quien es natural del barrio Cañaboncito de Caguas. Esta señora posó junto al Gallito de Manati y es nuestro proposito llevar una estampa típica y un mensaje de lo que es nuestra tradición puertorriqueña en época de Navidad, Año Nuevo y Reyes.

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NELIZ STEREO
NLP 2640


DISCOS
Musart
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Alta Fidelidad
OLGA
EN
MEXICO

D 4 3 5

*El nombre de Olga Guillot es reconocido hoy día, internacionalmente, como la máxima expresión de la canción cubana. Su voz que ha llegado a nosotros, igual que a muchas otras partes del mundo, encierra un mensaje sensual y emotivo que define su personalidad como estrella de la canción pasional.*

*Olga, al vocalizar, entrega su temperamento y corazón, logrando que sus elocuentes modulaciones lleguen a los sentidos como el eco de un llamado de amor sincero, profundo y humano.*

*Es comprensible que para enmarcar musicalmente la voz de Olga se requieran arreglos musicales de gran calidad y una orquesta bajo dirección capacitada que pueda acoplarse al temperamento y calidad de Olga. Por estas razones el acompañamiento orquestal quedó bajo la dirección del renombrado compositor José Sabre Marroquín.*

*Las actuaciones que Olga Guillot ha tenido en México, en teatro, radio, televisión y clubes nocturnos, han logrado una plena identificación con el público, y por haberse realizado estas grabaciones precisamente en el momento en que obtiene grandes éxitos en México, se le dio a este disco el título de: "OLGA EN MEXICO".*





# OLGA EN MEXICO

Con la Orquesta de José Sabre Marroquín



Lado 1:

**qué manera de querer**
**torpeza**
**lágrimas del alma**
**ausencia**
**anoche aprendí**
**por qué si estás en mi no estás conmigo**

Lado 2:

**déjame solo**
**te olvidaré**
**tu ausencia**
**ya nada soy**
**déjame creer en ti**
**soy así**

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MURRAY HILL

# The Orioles sing



THEIR GREATEST HITS

THE JUBILEE RECORDINGS, 1948-1954

LP 00123

## SIDE ONE

1 **It's Too Soon To Know**
Recorded Summer 1948.
Released July 1948 on It's A Natural 5000.

2 **At Night**
Recorded Summer 1948.
Released March 1950 on Jubilee 5025.

3 **Tell Me So (Version II)**
Recorded 1948.
Released April 1949 on Jubilee 5005.

4 **(It's Gonna Be A) Lonely Christmas**
Recorded Fall 1948.
Released November 1948 on Jubilee 5001.

5 **Forgive And Forget**
Recorded September 25, 1949.
Released October 1949 on Jubilee 5016.

6 **What Are You Doing New Year's Eve?**
Recorded September 25, 1949.
Released November 1949 on Jubilee 5017.

7 **I Miss You So (Version I)**
Recorded August 19, 1950.
Released January 1951 on Jubilee 5051.

## SIDE TWO

1 **Baby, Please Don't Go**
Recorded September 6, 1951.
Released October 1951 on Jubilee 5065.

2 **Till Then**
Recorded Fall 1952.
Released January 1953 on Jubilee 5107.

3 **You Belong To Me**
Recorded 1952.
Released November 1952 on Jubilee 5102.

4 **Hold Me, Thrill Me, Kiss Me**
Recorded December 31, 1952.
Released February 1953 on Jubilee 5108.

5 **I Cover The Waterfront**
Recorded 1953.
Released June 1953 on Jubilee 5120.

6 **Crying In The Chapel**
Recorded June 30, 1953.
Released July 1953 on Jubilee 5122.

7 **In The Chapel In The Moonlight**
Recorded 1954.
Released July 1954 on Jubilee 5154.

**Complete Jubilee Sessionography Enclosed**



*Earlington (Sonny Til) Tilghman.*

## Sonny Til And The Orioles

MENTION the name "Orioles" to most music fans today and odds are you'll draw a blank . . . even if you're talking to the programming director of an all-oldies radio station! But mention the name to anyone who listened to black-oriented music in the late 1940's or early 1950's, or just mention Sonny Til's name, and you'll probably hear as passionate a response as you could imagine. Sonny Til and The Orioles – the first real rhythm-and-blues vocal group – were as important to the development of rock 'n' roll, doo-wop and R&B as Jolson, Whiteman, Gershwin, Goodman and Sinatra were to pop music.

Sonny Til, lead singer and chief heartthrob of the young ladies at the Apollo Theatre in those halcyon post-war days, began singing in the Special Services during World War II. After his discharge, he began frequenting night clubs that held "amateur night" contests, and at one, the Avenue Cafe in Baltimore (the group's home and inspiration for their name), he met the singers who would eventually comprise the original Orioles: George Nelson (2nd lead), Alexander Sharp (tenor), Johnny Reed (bass) and Tommy Gaither (guitar). Their first rehearsals were on the street corner outside the club, where passersby would toss quarters (and dollars) in appreciation. One of those pedestrians, saleslady/songwriter Deborah Chessler, approached the group with an idea to become their manager. The group accepted and soon were getting bookings across the Baltimore/Washington D.C. area. Initially called the Vibra-Naires, they changed their name to the state bird when people had trouble spelling their original moniker.

One of the gigs Chessler arranged for the group was the Arthur Godfrey "Talent Scouts" radio program emanating from New York. On their first appearance on the show (they performed *Barbara Lee*), jazz pianist George Shearing was declared winner, but a return engagement at an afternoon broadcast of the show netted them an introduction to Jerry Blaine, owner of Cosnat Distributing. Blaine offered them a chance to record in New York, albeit without musicians – the infamous Petrillo musician's ban was in force – and (it appears) five songs were laid down. A few days after their first session, the Petrillo ban was lifted and very light instrumentation (guitar, bass, and piano, all "buried" beneath the vocals) was overdubbed. In August, 1948, two of the sides became their first single on the new "It's A Natural" label – *It's Too Soon To Know* backed with *Barbara Lee*.

Reaction to *It's Too Soon To Know* was immediate, as well it should have been; the song, written by manager Chessler, was crooned by Til in a smooth, sensual style somewhat foreign to the pop recordings of the day, and young black people heard one of their own singing about young love, not the complexities of adult life offered by contemporary groups like the Ink Spots, Mills Brothers, and Ravens.




*The Orioles' first release initially appeared on the "It's Natural" label in 1948 and was re-issued the next year on Jubilee.*

Reportedly 30,000 copies sold the first week, and by October cover versions by Ella Fitzgerald, Dinah Washington and the Ravens appeared. The record eventually reached #2 on the "Race" charts of the era.

October 1948 also saw Jerry Blaine form the Jubilee Music Company with Sid DeMay. DeMay was the owner of "It's A Natural" Records, distributed by Blaine's Cosnat Distributing. *It's Too Soon To Know* was switched to Jubilee, and all future Orioles releases appeared on that label. Throughout 1949 and 1950, the Orioles had a string of successful releases *(Lonely Christmas, Please Give My Heart A Break, Tell Me So, I Challenge Your Kiss, A Kiss And A rose,* etc.) and everyone was happy . . . until a bad automobile crash in November of 1950 took the life of guitarist Tommy Gaither. Johnny Reed and George Nelson also sustained injuries in the accident, and were replaced for the time being by Ralph Williams and pianist Charlie Harris. The following Spring, the Orioles recorded *Pal of Mine* in tribute to Gaither.

The Orioles stage act did not depend on choreography, at least not to the extent taken by later doo-wop groups; instead, their attraction was the crooning of Sonny Til. Til was outrageously popular with black audiences – particularly the female portion – and would only have to slide into the opening notes of *It's Too Soon To Know* or *Baby, Please Don't Go* to evoke loud and enthusiastic response from his audience. Sinatra's treatment at the Paramount presaged Til's reception in Harlem, Philadelphia and Washington D.C., and the group became so well known that they were invited to perform on Broadway with Count Basie in 1951. Later that year, Sonny Til was recorded "solo" while continuing to front the Orioles, and in 1952 sang a quartet of duets with fellow warbler Edna McGriff.



*The original Orioles, c. 1949-50 (clockwise from top right): Sonny Til, Johnny Reed, Tommy Gaither, Alexander Sharp, and George Nelson.*

1953 would be a watershed year for the group. George Nelson, whose attendance had become somewhat erratic, was replaced by Gregory Carroll of the Four Buddies, and soon after the Orioles would record their biggest hit: *Crying In The Chapel*. Originally a religious country record by Darrell Glenn, the song was covered by many pop artists of the day. The Orioles' version was one of the most successful, and became only the second rhythm-and-blues record to cross over onto the national pop charts (the Dominoes' *Sixty Minute Man* had preceded it onto the hallowed white charts in 1951). More spiritual sides would sustain the group's repertoire for the next couple of years, although none had the impact of *Crying In The Chapel*.

By 1954, an ironic development spelled the end of this first Orioles line-up. Pioneered by the Orioles, doo-wop had, by 1954, spawned scores of vocal groups, groups who commanded significantly less for live appearances than the now-famous Orioles. Without an equally successful follow-up to *Crying In The Chapel*, and with bookings getting more and more difficult to come by, the group broke up in the late summer of 1954. Til, still wishing to sing with a group, recruited another vocal ensemble known as the Regals with the help of Robert Schiffman (son of the owner of the Apollo Theatre) and formed a new Orioles in October of that year. The Regals (Albert "Diz" Russell, Paul Griffin, Billy Adams and Jerry Rodriguez) had recorded for Aladdin and Atlantic and specialized in "modern" harmony. Til was impressed (and challenged), but the group failed to gather very good material and continued with a series of mediocre releases on Jubilee through late 1955. The next year they switched to the Vee Jay label for eight recordings, most of which were poor attempts at the new phenomenon, "rock 'n' roll."

The Regals/Orioles stayed together through 1958, with Til making some solo recordings for Roulette that year. He returned to Jubilee in 1959 to re-record some of the old Orioles hits with a chorus in the background. In 1962, Til formed a third Orioles group to recut their hits for the Charlie Parker label. Four years later, another Orioles was formed with Til and Bobby Thomas (from another group called the Vibranaires) and recordings were made for RCA in 1971 with this line-up. Yet another Orioles line-up recorded in 1978, and another still in 1981. On December 9, 1981, Sonny Til suffered a massive heart attack and passed away.

Today, all of the original Orioles save Johnny Reed are deceased. And in a way, the Orioles have "died" as well. They had no hits whatsoever during the rock 'n' roll era, and those R&B hits they did enjoy in the early 1950's were heard primarily by black audiences. Their influence on rhythm-and blues and rock 'n' roll is nearly immeasurable, and yet they are barely remembered by all but a few. This album, and the companion boxed set, has been issued to keep the memory of this landmark group alive and well, secure in its place at the forefront of the coming revolution in pop music.

BOB HYDE

Original recordings produced by Jerry Blaine.
Reissue compiled and produced by Bob Hyde and "Little Walter" DeVenne.
Remastering by Rich LePage.
Jacket design by Jeff Fanale.
Photographs courtesy of Arthur Berlowitz and the Michael Ochs Archives.
Special thanks to Paul Ressler.

**FRONT COVER:** A slightly altered reproduction of one of the rarest R&B records ever released: the Orioles EP, issued in November, 1954.

Wherever possible, these vintage recordings were reproduced from the original session or master tapes. In those instances where a tape has been lost or destroyed, the recordings have been reproduced from the best available copies of the original records themselves, and some surface noise may be noticeable.

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# Noche Caliente III

CON TITO ALLEN Y MEÑIQUE



# Noche Caliente III

LADO A

*Noche Caliente* (Meñique B.)
*No Te Vayas Ahora* (J. A. Mugrabi)
*Noble Mujer* (Meñique B.)
*La Juventud* (Meñique B.)

LADO B

*Hagase Su Voluntad* (Meñique B.)
*Solo Pienso en Ti* (R. Garcia)
*Primera Lluvia* (D. R.)
*En Primavera* (John Glen)
*Cancion de Otoño* (Jose Luis Perales)

CANTANTES

*Tito Allen*
*Meñique*

ARREGLISTAS

*Alberto Bengolea*
*Sonny Bravo*
*George Calandrelli*
*Luis Cruz*
*Luis Garcia*
*Marty Sheller*
*Steve Wexler*

**Producido por Larry Harlow para Passing Clouds Music, Inc.**
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Grabado por Bernard Fox, George Kezane y Larry Harlow

KTEL

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PNU 3060


RANCHERAS
CBS
DE ORO
GERARDO REYES
"LIBRO ABIERTO" Y
"JACINTO EL TULLIDO"
PEDRITO FERNANDEZ
"MIS NUEVE AÑOS" Y "MAMA SOLITA"
LEO DAN
"POR TU AMOR" Y "MI PEOR FRACASO"
MANOELLA TORRES
"EL GORRION Y YO"
LOS MUECAS "QUE IRONIA"
MARIANA ROSALES
"PRIETO,CHAPARRO Y FEO"
VALENTINA LEYVA "EL CORTEJO"
FELIPE ARRIAGA
"BAJO EL CIELO DE MORELIA"
CUCO SANCHEZ
"LA CAMA DE PIEDRA"
LOS ALCANTARA
"LAS LIMONADAS VERDES"

CARA - A

MIS NUEVE AÑOS / PEDRITO FERNANDEZ
LIBRO ABIERTO / GERARDO REYES
EL GORRION Y YO / MANOELLA TORRES
POR TU AMOR / LEO DAN
QUE IRONIA / LOS MUECAS
PRIETO, CHAPARRO Y FEO / MARIANA ROSALES
LAS LIMONADAS VERDES / LOS ALCANTARA
BAJO EL CIELO DE MORELIA / FELIPE ARRIAGA

CBS INTERNATIONAL
DCL-20557

# RANCHERAS DE ORO

CBS

CARA - B

JACINTO EL TULLIDO / GERARDO REYES
MI PEOR FRACASO / LEO DAN
LA CAMA DE PIEDRA / CUCO SANCHEZ
EL CORTEJO / VALENTINA LEYVA
MIL NOCHES / LOS COMETAS
MAMA SOLITA / PEDRITO FERNANDEZ
OTRO PROBLEMA Y QUE? / SONIA LOPEZ

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CYS 1543
CAYTRONICS
STEREO
Playable on
Monaural Equipment
GERARDO REYES
sus grandes hits

# GERARDO REYES
## sus grandes hits



CYS 1543
CAYTRONICS
STEREO
Playable on Monaural Equipment

DIRECTOR ARTISTICO: JOSE VACA FLORES

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**Arreglos y Dirección de Heriberto Aceves.
***Arreglos y Dirección de Pedro Ramírez.
****Arreglos y Dirección de Fernando Z. Maldonado

1. LIBRO ABIERTO
[illegible] • 2:03 • Mundo Mus. Méx.
2. *RUMBO AL SUR
[illegible] • 2:20 • Mundo Mus. Méx.
3. *NADA CONTIGO
[illegible] • 2:48 • Brambila
4. *POBRE BOHEMIO
[illegible] • 2:40 • Brambila
5. *POR QUE NO FUI TU AMIGO
[illegible] • 2:32 • Graver
6. *YA VAS CARNAL
[illegible] • 2:53 • Edim
7. *SIN FORTUNA
[illegible] • 3:02 • Moki Music Grave
8. **PABLO DEL MONTE
[illegible] • 2:56 • Interjoya
9. EL REY DE LOS CAMINOS
[illegible] • 2:34 • Mundo Mus. Méx.
10. CONTRABANDO Y TRAICION
[illegible] • 2:52 • Peer Intec. Emeri
11. **QUE NOS ENTIERREN JUNTOS
[illegible] • 2:37 • Mundo Mus. Méx.

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CAYTRONICS CORPORATION
240 Madison Avenue
New York, N.Y. 10016

THE NEW JOHN HOWARD GOSPEL CARAVAN

OF ATLANTIC CITY, N.J.

UNDER THE DIRECTION OF REV. CHARLES LYLES



# I WANT TO BE HOLY

sweet rain inc.



SIDE ONE

I NEVER SHALL FORGET
LEAD: REV. STEVE PETERSON
WRITER: REV. SAMUEL OBIE

I WANT TO BE HOLY
LEAD: REV. CHARLES LYLES
WRITER: REV. CHARLES LYLES

BLESS ME LORD
LEAD: CLARENCE DAVENPORT
WRITER: JOYCE HOWARD

LEAD ME SAVIOR
LEAD: CYNTHIA JENNINGS
ARR: REV. CHARLES LYLES

SIDE TWO

SPIRITUAL WARFARE
LEAD: REV. CHARLES LYLES
WRITER: REV. CHARLES LYLES

THANK YOU LORD
LEAD: REV. CHARLES LYLES
WRITER: BERNARD VAN

THERE'S NOT A FRIEND
LEAD: REV. WENDY MASON
LEAD: BRENDA DAUGHTREY
ARR: REV. CHARLES LYLES

BELIEVE IT, RECEIVE IT
LEAD: REV. CHARLES LYLES
ARR: REV. CHARLES LYLES

Produced By: Andrew Ford Jr.
Executive Producers: "The Choir Boys"
Lionel, Howard, Andrew

Mixed & Edited By: Andrew Ford Jr.
Mixed & Edited At: Horizon Recording Studio
Engineered By: E. C. Monroe
Recorded By: 'Big Moe' Mobile
Engineered By: Ed Eastridge
Mastered By: Frank Virtue
Cover Photography By: Clair Pruett Studio

Musicians

Keyboards:
Thomas Jennings
Rev. Charles R. Lyles

Drums:
Min. Kevin Holms
James Plummer
Min. Garfield Williams

Bass:
Ben (Bennie 'G') Graves

Special Thanks!

Elder Tiffany Terry
Mother Velma Lyles
Mrs. Sue Baker

Dedication

To the Late Rev. I. S. Cole,
Pastor of Second Baptist Church
Atlantic City, N.J.

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SWEET RAIN INC. 21 BALA AVE. BALA CYNWYD, PA. 19004

Jacket Made in Canada

# BOOGERING

## VARIOUS ARTISTES VOLUME ONE



- CAPLETON
- ROUND HEAD
- CAPT. BARKEY
- MILITARY MAN
- LITTLE RAY & JUDAS
- GENERAL B
- LUSHIE BANTON
- WAYNE WORRIES
- WICKERMAN
- COMANCHE

## SIDE 1

1. Buggering - CAPLETON
2. Mate Dem Career* - CAPTAIN BARKEY
3. Jacquline & Janice - MILITARY MAN
4. Can't Stop We* - GENERAL B.
5. Lover Man - WAYNE WORRIES

## SIDE 2

1. You Hot Again - ROUND HEAD
2. Loving Game* - LITTLE RAY & JUDAS
3. Everyone - LUSHIE BANTON
4. Mr. One Away - COMANCHE
5. Must Be History - WICKERMAN

Recorded at: MIXING LAB STUDIO & MUSIC WORKS STUDIO
Side One tracks * 2 & 4 and Side Two Track * 2
voiced at MUSIC WORKS STUDIO

Mixing Engineers: COLIN YORK, GARTH ATKINS
Mixed at: MIXING LAB STUDIO
Mixed by: COLIN YORK

Musicians: SLY DUNBAR & ROBBIE SHAKESPARE

Produced & Arranged by: S. BROWN (African Star)

J. Pacc DENNIS Graphics



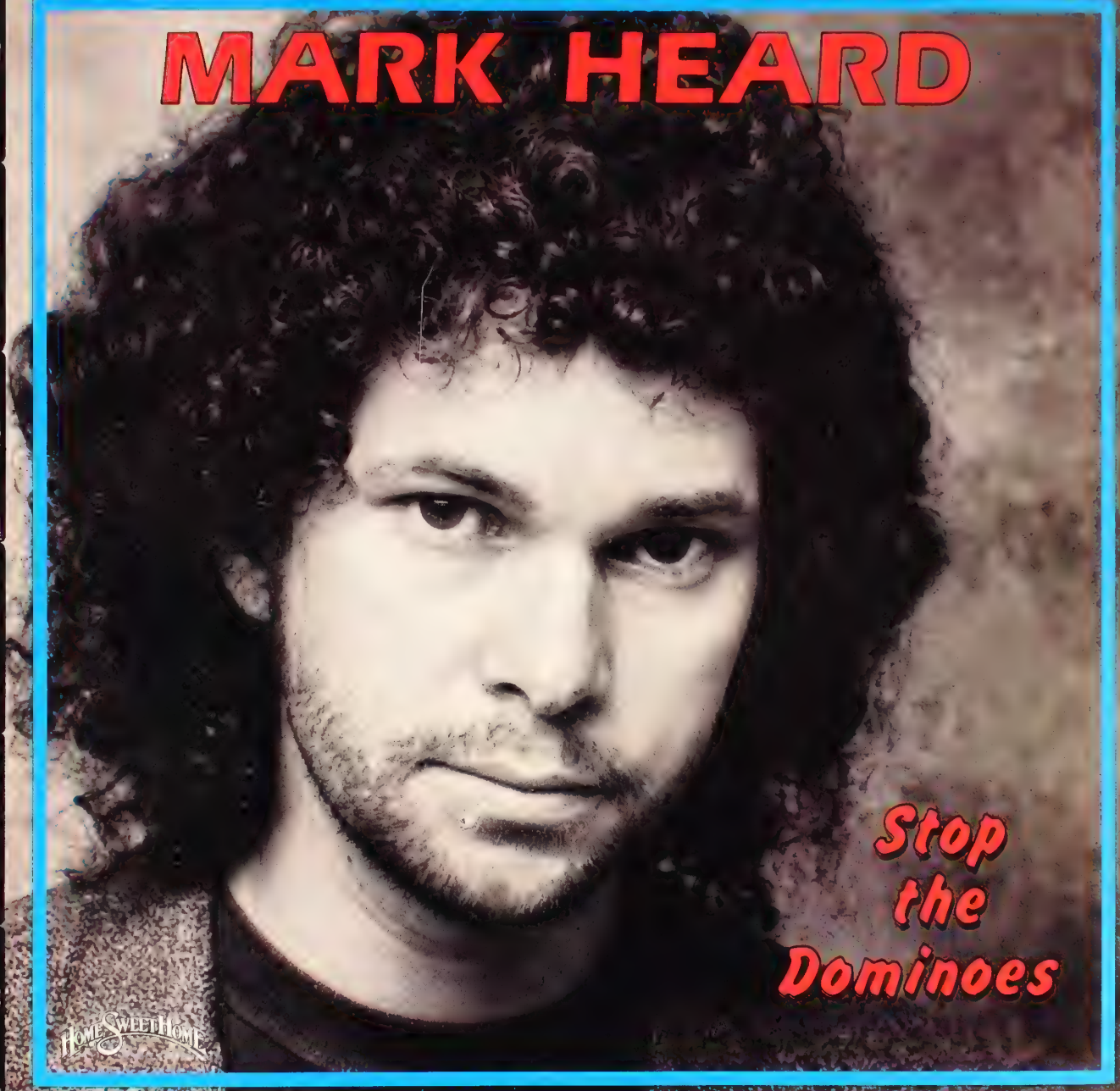
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R2101

# MARK HEARD



## Stop the Dominoes

HOME SWEET HOME

*Written, Produced and Arranged by Mark Heard*

| SIDE ONE | SIDE TWO |
|---|---|
| ONE OF THE DOMINOES | STUCK IN THE MIDDLE |
| STRANDED AT THE STATION | CALL ME THE FOOL |
| YOU COULD LIE TO ME | I'M IN CHAINS |
| ONE NIGHT STAND | LONELY ONE |
| I'M CRYING AGAIN | TO SEE YOUR FACE |



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# Something Beautiful

ML-SP-1000

SINGMOR

STEREO



## The Singing Morris Family

STEREO
ML-SP-1000

sINGMOR
RECORDINGS

# THE SINGING MORRIS FAMILY

"SOMETHING BEAUTIFUL"
The Singing Morris Family

Once again, the SINGING MORRIS FAMILY has put in altogether with their varied talents in playing their instruments and singing.

It is "SOMETHING BEAUTIFUL" as they burst forth in song like the freshness of Spring. It is a happy sound! They have a way of ministering to the varied needs of the listeners. Some hear a note of hope, others love. . . . .but all hear "SOMETHING BEAUTIFUL."

Each one communicates in their own way, Dick, with his vibrant personality, Jackie with her talented fingers on the keyboard, Ricky with his sincerity, Randy with his smile, Rocky with his sparkling eyes, Renee with her lovely voice and of course Ronnie with his raspy voice and winsome personality.

May your life be brighter and your spirit lifted as you listen to "SOMETHING BEAUTIFUL." The Singing Morris Family.













SIDE ONE
1. Something Beautiful (Gaither
   Because He Lives
2. He didn't Have to do It
3. If We stay in Image-Crouch
   He Is Lord
4. I Was There When the Spirit Came
   Akers
5. What a Beautiful Day-Wilburn-Crook
6. All That Thrills My Soul-harris

SIDE TWO
1. Help Me-Kristofferson
2. He Will Be There
3. Why Me Lord-Kristofferson
4. I'll Fly Away
5. Stepping on the Clouds-Stalls
6. Bless The Lord

Credits:

Doyle Dykes ..... Guitar
David Ellis ..... Piano
Gary Morris ..... Drums
Randy Morris ..... Bass & Trombone
Rick Morris ..... Trumpet
Rocky Morris ..... Saxophone
Renee Morris ..... Tamborine
Ronnie Morris ..... Snare Drum
..... and Tamborine
Jackie Morris ..... Organ
Dick Morris ..... Piano and Trumpet

Recorded at ..... Cypress Studio Inc.
Jacksonville Beach, Fla.
Engineers ..... Jan Hodges
and Dave Plummer
Produced by ..... Dick Morris

SINGMOR RECORDINGS
2838 Madrid Avenue
Jacksonville, Fla. 32217

PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment: Keep in special protective envelope when not in use; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed; CHECK NEEDLE FREQUENTLY FOR WEAR - IF DEFECTIVE IT CAN PERMANENTLY DAMAGE RECORD.

Dick Morris
2838 Madrid Avenue
Jacksonville, Fla. 32217

# JOANI DE JESUS con el Trio "Romance"

*"MI CORAZON NO SABE AMAR"*
*"VETE DE UNA VEZ"*



FLP-104

FAMA
SOUND & RECORDING STUDIOS
NEW YORK CITY U.S.A.

# JOANI DE JESUS con el Trio "Romance"

LADO A

**MI CORAZON NO SABE AMAR**
(Edwin Rodriguez)

**CUANDO TE HALLAS IDO**
(Eugenio Gomez Moreno/Santos Moreno)

**ASI SERA**
(Eduardo Santander)

**LOQUITO**
(Eugenio Gomez Moreno)

**ETERNO SUFRIR**
(Eugenio Gomez Moreno)
(Santos Moreno)

LADO B

**VETE DE UNA VEZ**
(Eugenio Gomez Moreno)

**LA LIBERACION FEMENINA**
(D.R.)

**AHORA**
(Edwin Rodriguez)

**EL SON VOLVERA A CUBA**
(Eugenio Gomez Moreno)
(Billo Frometa)

**ESTRELLITA**
(Eugenio Gomez Moreno)
(Santos Moreno)

"FAMA" SOUND RECORDING STUDIOS TIENE EL GRAN HONOR DE PRESENTAR A LA GRAN CANCIONERA Y ACTRIZ PUERTORRIQUEÑA: JOANI de JESUS, NATURAL DE QUEBRADILLAS P.R. ACOMPAÑADA POR EL GRANDIOSO TRIO "ROMANCE," EDWIN RODRIGUEZ, SANTITOS CRUZ Y GILBERTO VAZQUEZ, INTERPRETANDO LAS CANCIONES DE EUGENIO GOMEZ MORENO, GRAN COMPOSITOR PUERTORRIQUEÑO DEL PUEBLO DE RINCON, QUE SIN SER CUBANO SIENTE EL DOLOR DE ELLOS COMO SUYO PROPIO. LO DEMUESTRA CON SU COMPOSICION "EL SON VOLVERA A CUBA" Y QUE JOANI INTERPRETA CON IGUAL SENTIMIENTO, ADEMAS DE LOS COMPOSITORES EDWIN RODRIGUEZ PRIMERA GUITARRA Y TERCERA VOZ, Y DE EDUARDO SANTANDER, GRAN COMPOSITOR CUBANO. ACTUACION ESPECIAL: RAMONCITO EN EL PIANET Y EL BANDONEON, JR. (SEMILLA) L. EN EL BAJO Y ANDRECITO, EN LA PERCUSION. ESPERAMOS QUE ESTE LP SEA DEL AGRADO DE TODOS. GRACIAS: FAMA SOUND RECORDING STUDIOS.

PRESIDENTE: JOSE DIAZ.

**FOTO:** RENE DE NEW YORK
**INGENIERO DE GRABACION:** EDUARDO SANTANDER
**INGENIERO DE SONIDO:** TOBY WRIGHT
**ESTUDIOS DE GRABACION:** FAMA
**DIRECCION ARTISTICA:** JOSE R. ORTIZ

SOUND & RECORDING STUDIOS
NEW YORK CITY U.S.A.
**FLP-104**

PHILIPS

# TOQUINHO



# TOCANDO

# TOQUINHO

STEREO
6349 349
Série de Luxo



LADO 1

1 – "CARO RAUL"
(Toquinho) – 2.39

2 – "O BEM-AMADO"
(Toquinho-Vinicius de Moraes) – 2.13

3 – "REGRA TRÊS"
(Toquinho-Vinicius de Moraes) – 3.10

4 – "IMPLORANDO"
(Toquinho) – 2.40

5 – "SUITE ARGENTINA"
(Toquinho) – 2.44

6 – "SAMBA DO AUSENTE"
(Toquinho-Tenório Júnior) – 3.30

Total: 17.17

LADO 2

1 – "TARDE EM ITAPOÃ"
(Toquinho-Vinicius de Moraes) – 3.38

2 – "CAMISA MOLHADA"
(Toquinho-Carlinhos Vergueiro) – 2.16

3 – "CHORO CHORADO PRA PAULINHO NOGUEIRA"
(Toquinho-Vinicius-Paulinho Nogueira) – 3.49

4 – "DIÁLOGO"
(Toquinho-Vinicius de Moraes) – 3.16

5 – "TURBILHÃO"
(Mutinho-Toquinho) – 3.25

Total: 16.36

FICHA TÉCNICA

Estúdio: PHONOGRAM (8 Canais)
Direção de Produção: LUIZ ROBERTO
Técnico de Gravação: JAIRO GUALBERTO – LUIZ CLÁUDIO COUTINHO – VICTOR – JOÃO MOREIRA
Corte: IVAN LINIK
FOTO: PEDRINHO DE MORAES
CAPA: ALDO LUIZ
ARTE FINAL: JORGE VIANNA
Músicos que participaram desta gravação:
DINO – Violão de [illegible] – Faixas 1A - 2A
ABEL FERREIRA – Clarinete – Faixa 1A
PAULO MOURA – Sax Eb-Faixas 6A
MUTINHO – Violão
AZEITONA – Violão
JORGINHO – Pandeiro-Faixas 1A - 3B
DJALMA CORREA – Tumbas [illegible] Faixa-[illegible]
MARÇAL – Percussão
GERALDO – Percussão
GORDINHO – Percussão
MARCOS DE CASTRO – [illegible] Regência-Faixas 1B - 4A

produzido e distribuído pela phonogram

DOC N. [illegible] Direitos Autorais no Brasil (P) 1977

TAMBÉM EM MUSICASSETE

# TOCANDO

100 ANOS DE 1877 1977 SOM GRAVADO

PHILIPS

STEREO DUO-RANGE STEREO MWS94

HIGH FIDELITY

*Your Friendly Montgomery Ward store presents...*

# JAYE P. MORGAN

## ONE OF 9 TOP ARTISTS

LIFE IS JUST A BOWL OF CHERRIES • DON'T TELL HIM • HAVE YOU EVER BEEN LONELY • WASTED TEARS • I AIN'T GOT THE MAN • LIFE WAS MADE FOR LIVING • JUST A GIGOLO • BABY DON'T DO IT • NOBODY MET THE TRAIN • IT GETS YOU •

50¢ *on their...*

# 90th ANNIVERSARY



# MONTGOMERY WARD NINE TOP ARTIST SERIES

90th ANNIVERSARY

We have happily devoted 90 years to retail merchandising— designed to meet the needs of our quality-minded customers. Following our own premise that good things come in big as well as little packages, our primary objective has always been to offer you, our customer, the utmost in value and quality; our musical salute has this premise in mind.

| STEREO | MONO | These are the artists that will make you remember, it's our 90th Anniversary: |
|---|---|---|
| MWS90 | MW90 | A special value is our Sampler Album, which contains one selection from each of the albums in this series. This will merely whet your musical appetite and leave you with a craving for more of these wonderful Nine Top Artists. |
| MWS91 | MW91 | Truly a celebrated pianist in both the classical and jazz fields, ANDRE PREVIN'S accomplishments as a composer, arranger and musical director are monumental. |
| MWS92 | MW92 | LAWRENCE WELK and his band have made an outstanding contribution to the world of popular music. Appealing to both teenage and adult audiences, his weekly TV programs have become a family ritual. |
| MWS93 | MW93 | Vocal groups may come and go, but the INK SPOTS, a show biz legend, go on forever. This ever-loving, ever-lasting quartet has been acclaimed by music lovers all over the world. |
| MWS94 | MW94 | Having made it the hard way, JAYE P. MORGAN is deserving of her enduring success. Tremendously popular as both a recording star and TV performer, her style is often emulated. |
| MWS95 | MW95 | Skyrocketing to fame in the early thirties, ARTIE SHAW is still in there swinging as one of the world's leading clarinetists. |
| MWS96 | MW96 | The dynamic LENA HORNE continues to electrify audiences wherever she is seen or heard. Her versatility as a song stylist knows no bounds. |
| MWS97 | MW97 | The THREE SUNS have been shining on the entertainment horizon for many a year. This fabulous instrumental group has been playing together since 1939. |
| MWS98 | MW98 | JOHNNY DESMOND had his own radio show at the age of eleven. One of America's top recording artists, he has also achieved much recognition as a TV actor and dancer. |
| MWS99 | MW99 | The gifted DAVID ROSE is perhaps best known as a composer. He is a many-sided talent as evidenced by his greatness as an arranger and conductor. |



MW91—MWS91
ANDRE PREVIN



MW92—MWS92
LAWRENCE WELK



MW93—MWS93
THE INK SPOTS



MW94—MWS94
JAYE P. MORGAN



MW95—MWS95
ARTIE SHAW



MW96—MWS96
LENA HORNE



MW97—MWS97
THE THREE SUNS



MW98—MWS98
JOHNNY DESMOND



MW99—MWS99
DAVID ROSE

All of the recordings in the MONTGOMERY WARD "NINE TOP ARTIST" series were produced for truest reproduction of sound on pure Red Vinyl especially for your enjoyment. They commemorate our 90th Anniversary, 90 years of service, to you—our customers.

Made in U.S.A.

TP 7093

STEREO

# 宵待草

## 五十嵐喜芳
## ステレオ・アルバム No.3

| | |
|---|---|
| 宵待草 | 出船 |
| からたちの花 | この道 |
| 松島音頭 | 平城山 |
| 野ばら | 五ッ木の子守歌 |
| かやの木山の | おろく娘 |
| 叱られて | 中国地方の子守歌 |
| 田植歌 | 荒城の月 |



Toshiba RECORDS

TP 7093

Ever Clear RECORDS

STEREO

# 五十嵐喜芳ステレオ・アルバム NO・3

# 宵待草

テノール　五十嵐喜芳
ピアノ伴奏　萩原和子
アンサンブル・プティ
編曲・指揮　石丸寛

〈第一面〉

## 宵待草

竹久夢二作詩
多忠亮作曲

待てどくらせど
こぬ人を
宵待草の
やるせなさ
今宵は月も
出ぬそうな

## からたちの花

北原白秋作詩
山田耕筰作曲

（一分五十一秒）

からたちの花が咲いたよ
白い白い花が咲いたよ
からたちのとげはいたいよ
青い青い針のとげだよ
からたちは畑の垣根よ
いつもいつも通る道だよ
からたち秋は実るよ
まろいまろい金のたまだよ
からたちのそばで泣いたよ
みんなみんなやさしかったよ
からたちの花が咲いたよ
白い白い花が咲いたよ

## 松島音頭

北原白秋作詩
山田耕筰作曲

（二分一秒）

松は松島　磯馴の松の
松の根かたに　桔梗が咲いた
見たよ見ました　一もと桔梗
見たよ見ました　一もと桔梗
やれほれほい
触たいて　ほいほいれ　ほいほい

ここは松島　雄島が崎よ
星のちらりに　桔梗が咲いた
はやせはやせや　松島音頭
松の根かたに　桔梗が咲いた

## 野ばら

二木森風作詩
山田耕筰作曲

（二分三十八秒）

野ばら野ばら
えぞちの野ばら
ひとこそしらね　あふれ咲く
色もうるわし野のうばら
えぞちの野ばら

野ばら野ばら
かしこき野ばら
神のみ胸を　あやまたじ
あら野の花に　知るおしえ
かしこき野ばら

## かやの木山の

北原白秋作詩
山田耕筰作曲

（以下同じ）

かやの木山の　かやの実はいつかこぼれて　ひろわれて
山家のお婆さは　いろり端
粗朶たき　栄たき　灯つけ
かやの実　かやの実
そら爆ぜた　そら爆ぜた
今夜も雨だろ　もう寝よよ
お狼が啼くだで　早よ　お寝よ

## 叱られて

叱られて　しかられて
あの子は町まで　お使いに
この子は坊やを　ねんねしな
夕さびしい　村はずれ
コンと狐が　なきゃせぬか
叱られて　しかられて
口には出さねど　眼に涙
二人のお里は　あの山を
越えてあなたの　花の村
ほんに花見は　いつのこと

## 田植歌

清水かつら作詩
弘田竜太郎作曲

（二分三十秒）

揃た揃たよ　田のくろ道に
赤いたすきの　娘が揃た
たんぼ青田は　田植のさかり
揃たよ揃た　揃た揃た
揃た娘は　花ざかり
ホイキタ　お投げよ
束ねてお投げよ

## 出船

林柳波作詩
倉本国彦作曲

（四分三秒）

揃たよ揃た　稲田の苗が
歌に合せて　田面に揃た
たんぼ青田は　朝風小風
揃た娘は　水鏡
ホイキタお投げよ
束ねてお投げよ

揃たよ揃た　青田の中に
苗と娘がずらりと並んだ
たんぼ黄金の　波打つ頃は
揃た娘はお嫁入り
ホイキタ　お投げよ
束ねてお投げよ

〈第二面〉

## 出船

勝田　香月作詩
杉山はせを作曲

（一分五十八秒）

今宵出船か　お名残り惜しや
暗い波間に　雪が散る
船は見えねど　別れの小唄に
沖じゃ千鳥も　鳴くぞいな

今鳴る汽笛は　出船の合図
無事で着いたら　便りをくりゃれ
暗い淋しい　灯影の下で
涙ながらに　読もうもの

## この道

北原白秋作詩
山田耕筰作曲

（二分二十七秒）

この道はいつか来た道
ああ　そうだよ
あかしやの花が　咲いてる

あの丘はいつか見た丘
ああ　そうだよ
ほら　白い時計台だよ

この道はいつか来た道
ああ　そうだよ
お母さまと馬車で行ったよ

あの雲もいつか見た雲
ああ　そうだよ
山査子の枝も垂れてる

## 平城山

北見志保子作詩
平井康三郎作曲

（三分二十九秒）

人恋うは
悲しきものと
平城山に
もとおり来つつ
堪え難かりき

いにしえも
妻に恋いつつ
越えしとう
平城山の路に
涙おとしぬ

## 五ツ木の子守歌

熊本民謡

（三分）

おどま盆ぎり　盆ぎり
盆から先や　おらんど
盆が早よ来りゃ　早よ戻る
おどんが　うちんだちゅうて
誰が泣いて　くりょか
裏の松山　蝉が鳴く

おどま　非人非人
あん人たちゃ　よかし
よかしよか帯　よか着物
蝉じゃござんせぬ
妹でござる
妹泣くなよ　きにかかる

## おろく娘

林柳波作詩
倉本国彦作曲

（三分四十七秒）

おろく娘は丸顔ござる
花の盛りの二十才でござる
九月九日の夜ござる
月がかくれて薄闇ござる

村の若者集りござる
鎮守祭のくづれでござる
何かひそひそ話してござる
虫の鳴く音が邪魔してござる

おろく娘は座敷でござる
島田高髷かげぼしござる
村の若者呼び出しござる
つぶて口笛さまざまござる

おろく娘は品よくござる
笛もつぶても利かぬござる
村の若者しおれてござる
月が出て来て笑ってござる

## 中国地方の子守歌

中国地方民謡
山田耕筰作曲

（二分十一秒）

ねんねこしゃっしゃりませ
寝た児の可愛さ
起きて泣く児のねんころろ
面憎さ
ねんころろん　ねんころろん

ねんねこしゃっしゃりませ
今日は二十五日さ
明日は二十六日の
宮詣り
ねんころろん　ねんころろん

宮へ詣ったときゃ
なんと云うて拝むさ
一生この児のねんころろ
まめなようにと
ねんころろん　ねんころろん

## 荒城の月

土井晩翠作詩
滝廉太郎作曲

（四分三十一秒）

春高楼の花の宴
めぐる盃かげさして
千代の松が枝わけ出でし
昔の光　今いずこ

秋陣営の霜の色
鳴き行く雁の数見せて
植うるつるぎに照りそいし
昔の光　今いずこ

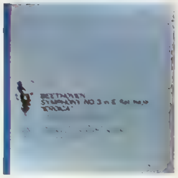
天上影は変らねど
栄枯は移る世の姿
写さんとてか今もなお
ああ荒城の　夜半の月

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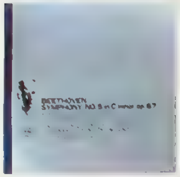
東芝音楽工業株式会社
MADE IN JAPAN

Toshiba RECORDS

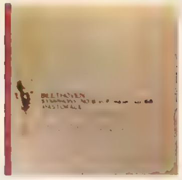
¥ 1,500




AA-7131 ¥1,800
ベートーヴェン
交響曲第３番「英雄」




AA-7133 ¥1,800
ベートーヴェン
交響曲第５番「運命」



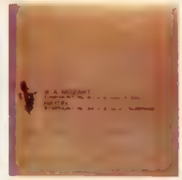

AA-7239 ¥1,800
ベートーヴェン
交響曲第６番「田園」
フルトヴェングラー指揮
ウィーン・フィルハーモニーO.




AA-7238 ¥1,800
ベートーヴェン
交響曲第７番イ長調
フルトヴェングラー指揮
ウィーン・フィルハーモニーO.




AA-7135 6(2枚1組) ¥3,600
ベートーヴェン
交響曲第９番「合唱」
フルトヴェングラー指揮
バイロイト祝祭O. 及び合唱団




AA-7240 ¥1,800
モーツァルト
交響曲第40番ト短調
ハイドン
交響曲第94番ト長調「驚愕」
フルトヴェングラー指揮




AA-9131D (4枚1組) ¥6,000
ブルックナー
交響曲第７番ホ長調
交響曲第８番ハ短調




AA-7317 ¥1,800
ハイドン
交響曲第88番「V字」
交響曲第104番「ロンドン」



AA-7270 ¥1,800
ブルックナー
交響曲第４番「ロマンティック」
モーア O.




AA-7040 ¥1,800
ベートーヴェン
交響曲第５番「運命」
シューベルト
交響曲第８番「未完成」
クリュイタンス指揮
ベルリン・フィルハーモニーO.




AA-7042 ¥1,800
ベルリオーズ
幻想交響曲
クリュイタンス指揮
フィルハーモニアO.



AA-7262 ¥1,800
クリュイタンス，
ルーセル管弦楽曲集
クリュイタンス指揮
パリ音楽院O.




AA-9005D(4枚1組) ¥6,000
ラヴェル管弦楽曲全集
他６曲
クリュイタンス指揮
パリ音楽院O



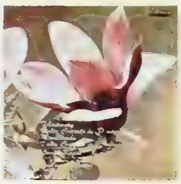

AA-7241 ¥1,800
ビゼー
「アルルの女」第１組曲，第２組曲
「カルメン」組曲



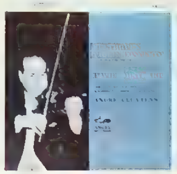
AA-7016 ¥1,800
フィンランディア
（シベリウス管弦楽名曲集）




AA-7216 ¥1,800
ファリャ
バレエ音楽「三角帽子」全曲
モニアO.



AA-7333 ¥1,800
チャイコフスキー
ヴァイオリン協奏曲ニ長調
メンデルスゾーン
ヴァイオリン協奏曲ホ短調
（ヴァイオリン）
レオニード・コーガン
パリ音楽院O.



AA-7310 ¥1,800
ベートーヴェン
ヴァイオリン協奏曲
（ヴァイオリン）D.オイストラッフ
クリュイタンス指揮
フランス国立放送局O.



AA-7178 ¥1,800
ハイドン・コンサート
トランペット協奏曲変ホ長調
喜遊曲変ホ長調「こだま」 他２曲
室内管弦楽団




AA-7245 ¥1,800
リスト
死の舞踏
ハンガリア幻想曲
シフラ




AA-7256 ¥1,800
ハイドン
フルート四重奏曲 全６曲
ジャン ピエール・ランパル




AA-7231 ¥1,800
バッハ
二声部のためのインヴェンション
三声部のためのインヴェンション
ヘルムート・ヴァルハ




AA-7267 ¥1,800
フランソワ，
ベートーヴェン三大奏鳴曲集
サンソン・フランソワ



AA-7320 ¥1,800
ショパン
ピアノ・ワルツ集（全14曲）
サンソン・フランソワ




AA-7358 ¥1,800
ショパン
ピアノ奏鳴曲第２番「葬送」
ピアノ奏鳴曲第３番
（ピアノ）サンソン・フランソワ



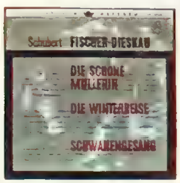
AA-7335 ¥1,800
さすらう若人の歌（マーラー）
亡き児をしのぶ歌（マーラー）
フィッシャー ディースカウ



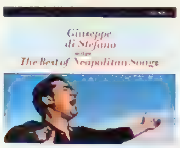
AA-7268 ¥1,800
シューマン
アイヒェンドルフ歌曲集
フィッシャー ディースカウ（bar）



AB-7084 ¥1,500
ザ・ベスト・オブ・フィッシャー
ディースカウ（ドイツ歌曲のすべて）




AA-9088D(4枚1組) ¥6,000
シューベルト三大歌曲集
フィッシャー ディースカウ（bar）




AB-7070 ¥1,500
ステファーノ ナポリ民謡のすべて
他５曲



AA-9004 ¥,2000
フォーレ レクイエム
フィッシャー ディースカウ，デ・ロス・アンヘレス，ブラッスール合唱団
クリュイタンス指揮
パリ音楽院O




AA-9117C(3枚1組) ¥5,000
オラトリオ「救世主」（ヘンデル）
指揮
フィルハーモニアO. 及び合唱団




CA-7353 ¥1,800
ステレオ・ザ・ベスト・オブ・
ロジェー・ワーグナー
他８曲




AA-9071C(3枚1組) ¥5,000
ビゼー
歌劇「カルメン」全曲
カラス ゲッダ
指揮
パリ国立歌劇場管弦楽団




AA-9100 (2枚1組) ¥3,600
プッチーニ
歌劇「トスカ」全曲
マリア・カラス カルロ・ベルゴンツィ レオナルド・モンレアーレ
ティト・ゴッビ 他
指揮
パリ音楽院O パリ国立歌劇場合唱団




CP-7176 ¥1,800
ビーチ・ボーイズ・コンサート
[illegible] 等13曲
(コーラス) ビーチ・ボーイズ




CP-7228 ¥1,800
ザ・ベスト・オブ・ビーチ・ボーイズ
[illegible] 等14曲
(コーラス) ビーチ・ボーイズ




CP-7036 ¥1,800
ザ・ベスト・オブ・コール・エスパニョール
[illegible] 等14曲
(唄) ナット・キング・コール




CP-7226・7(2枚1組) ¥3,600
ナット・キング・コール（1,2集）
[illegible] 等28曲
(唄) ナット・キング・コール



CP-9011C(3枚1組) ¥5,000
キング・コール物語
[illegible] 等36曲
(唄) ナット・キング・コール




CP-7091 ¥1,800
ラテン・ア・ラ・リー
[illegible] 等12曲
(唄) ペギー・リー



CP 7118 ¥1,800
グレート・ヒット・オブ・シナトラ
[illegible] 等11曲
(唄) フランク・シナトラ




CP-7328・9(2枚1組) ¥3,600
ジュディ・アット・カーネギー・ホール
[illegible] 等25曲
(唄) ジュディ・ガーランド




CP-7203 ¥1,800
フォア・フレッシュメン・オン・ステージ
[illegible] 等12曲
(コーラス) フォア・フレッシュメン




CP-7213 ¥1,800
ナンシー・ウィルスン・ショウ
[illegible] 等12曲
(唄) ナンシー・ウィルスン




CP-7206 ¥1,800
ステレオ／ザ・ベスト・オブ・ジョージ・シアリング
[illegible] 等12曲
(演奏) ジョージ・シアリング・クインテットとオーケストラ




BP-7249 ¥1,800
ポール・デスモンド
[illegible] 等12曲
(演奏) ポール・デスモンド (alt)
ジム・ホール (g) バーシー・ヒース (b) コニー・ケイ (ds)



CR-7187 ¥1,500
マイルス・デヴィス傑作集
(クールの誕生)
[illegible] 等12曲
(演奏) マイルス・デヴィス (tp) ジェリー・マリガン (bs) ケイ・ウィンディング (b) マックス・ローチ (ds) 他



OP-7372 ¥1,800
プルセル魅惑のヒット・アルバム
[illegible] 等12曲
(演奏) フランク・プルセル・グランド・オーケストラ



OP-7015 ¥1,800
赤ちゃんの為の名曲集
[illegible] 等12曲
(演奏) フランク・プルセル・グランド・オーケストラ




KP-7293 ¥1,800
ママと良い子の愛の名曲集
[illegible] 等12曲
(ピアノ) ロジャー・ウィリアムス




OP-7371 ¥1,800
ぼくのエンジェル
[illegible] 等14曲
クリフ・リチャードとシャドウズ




LP-7270 ¥1,800
ベンチャーズ・イン・ジャパン
[illegible] 等12曲
(演奏) ベンチャーズ




LP-9022 ¥2,000
ベンチャーズとエレキを弾こう
(来襲付)
[illegible] 等14曲
(演奏) ベンチャーズ




OR-7131 ¥1,500
いとしのパオラ、アダモ傑作集
[illegible] 等14曲
(唄) アダモ




OR-7152 ¥1,500
エンリコ・マシアス
[illegible] 等14曲
(唄) エンリコ・マシアス



CP-7410 ¥1,800
王様と私（サウンド・トラック盤）
[illegible] 等13曲
デボラ・カー ユル・ブリンナー 他




CP-9006C(3枚1組) ¥5,000
キングストン・トリオのすべて
[illegible] 等36曲
(コーラス) キングストン・トリオ



BP-9004・5(2枚1組) ¥3,600
ビーター・ポール・アンド・マリー・イン・コンサート
[illegible] 等18曲
ビーター・ポール・アンド・マリー




OP-7360 ¥1,800
カナロ・エンハポン（日本のカナロ）
[illegible] 等13曲
(演奏) フランシスコ・カナロと彼のオルケスタ・ティピカ




OP-7387 ¥1,800
映画「4人はアイドル」
サウンド・トラック盤
[illegible] 等12曲
(唄) ビートルズ



TP-7035 ¥1,500
ラスト・ダンスは私に
[illegible] 等12曲
(唄) 越路吹雪



TP-7090 ¥1,500
恋ごころ
[illegible] 等12曲
(唄) 越路吹雪




TP-7044 ¥1,500
サムライ・ニッポン（琴と三味線による日本の歌謡曲）
[illegible] 等12曲
(三味線) 吾文、喜静 (琴) 田中佐知子、山内キミエ 他




TP-7077 ¥1,500
コンチネンタル・タンゴ・イン・ジャパン（服部良一作品集）
[illegible] 等12曲
(演奏) ロイヤル・グランド・オーケストラ (コーラス) ルナ・アルモニコ




TP-7079 ¥1,500
夜をあなたとVol.2 (ムード・ミュージックの越で)
[illegible] 等14曲 (演奏) ザ・ゴールデン・ゲート・オーケストラ




TP-7083 ¥1,500
夏の日の想い出（今宵踊らん）
[illegible] 等13曲
(演奏) 島田晋宏とブルースカイ・ダンス・オーケストラ




TP-7092 ¥1,500
ナポリの歌（五十嵐喜芳ステレオ・アルバム No.2）
[illegible] 等12曲
(唄) 五十嵐喜芳




TP-7095 ¥1,500
君が若者なら
[illegible] 等14曲
(コーラス) デューク・エイセス



TP-7100 ¥1,500
加山雄三のすべて（ザ・ランチャーズと共に）
[illegible] 等12曲 (唄) 加山雄三

TP·7174

# 唄う大正琴

大正琴 吉岡錦正

鳴物 望月長左久
〃 堅田喜三久
笛 望月 良通
〃 望月 太八
三味線 豊文・豊輔



## 邦楽の調べ

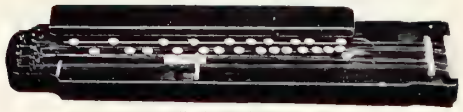
- 元禄花見踊より
- 越後獅子より
- 新内前弾～義太夫野崎村の送り
- 勧進帳より
- 京鹿子娘道成寺より
- 寄席下座囃子より（竹ス～米洗い～四丁目）
- かっぽれ
- 深川
- 春雨
- 糸のもつれ（吉岡錦正曲）
- 奴さん
- 三下り甚句

Toshiba RECORDS

TP-7174

# 唄う大正琴（第1集）

## ―邦楽の調べ―



撥絃がきいきに御座色

大正琴　吉岡錦正
鳴　物　望月長左久　　笛　望月太八
〃　堅田喜三久　　三味線　豊文（第一面③）
〃　望月良通　　太　棹　豊輔（第一面③）

〈第一面〉

(1)元禄花見踊より

長唄元禄花見踊からの抜粋です。派手な元禄衣裳を着た大勢の男女が、満開のさくらのもとで、華麗に展開する踊りです。皆さん御存知のメロディーを、鳴物に支えられて大正琴が軽やかに演奏します。　(3′21″)

(2)越後獅子より

これも長唄の越後獅子からの抜粋です。唄では、「何たらぐちだえ、牡丹は持たねど越後の獅子は……」のところから演奏しています。この様な演奏を聴いていますと、大正琴は、やはり邦楽器である、という事を再認識させられます。　(4′11″)

(3)新内前弾～義太夫野崎村の送り

大正琴が新内の音色を実によく伝えてくれます。本手と替手を吉岡氏は一人で弾く事が出来ますが、ここでは、豊文さんの三味線に御協力を願って、掛け合いで演奏しています。

つぎの大太鼓による水音が終ると、野崎村の送りになります。新敬愛経文（しんけいきょうもん）の野崎村の段という義太夫の幕切れです。物語はお染・久松です。大正琴と豊文さんの三味線に、義太夫の三味線が加わっての演奏です。義太夫の三味線は豊輔さんが弾いています。演奏を容易にするために、途中から、又、頭にもどって繰返して演奏しています。　(2′56″)

(4)勧進帳より

勧進帳は歌舞伎十八番の芝居として知られています。その長唄より、冒頭からの花道の出の処と、後半の弁慶の問い段切れと抜粋して演奏しています。いかなる大正琴奏者といえど、その追従を許さぬ立派な演奏をお楽しみ下さい。　(3′53″)

(5)京鹿子娘道成寺より

京鹿子娘道成寺は数かい唄がいくつか集った組唄の形式の長唄です。そのうちから、手毬唄とつぎに使うチョボクレといわれている三味線だけで演奏する部分を大正琴で演奏しています。収録されているチョボクレは、大正琴で演奏した場合、これ以上早く演奏するのは不可能と思われるテンポで弾いています。吉岡氏ならではの演奏です。　(5′47″)

〈第二面〉

(1)寄席下座囃子より（竹ヌ、米洗い、四丁目）

第一面とはがらっと変った俗曲のムードをお楽しみ下さい。寄席でよく聴く事が出来る下座囃子から三題を選びました。大正琴の金属音が、浮き浮きさせる寄席気分をまき散らしてくれます。　3′28″

(2)かっぽれ

明治の10年頃から、豊年番梅坊主が盛んに唄い踊り広めて大流行した唄です。このレコードでは「申の暗いのに……」「豊年しゃんしゃん……」「ねえねこせ……」の三つを収録してあります。　3′35″

(3)深　川

この唄もかっぽれと同じ梅坊主が流行させた唄ですが、それより前の文政の頃に一度大流行した唄だそうです。深川の遊里が全盛の頃のことです。江戸風の粋な唄として唄いつがれています。　3′19″

(4)春　雨

タイトルを見ただけでも柔かさを感じさせてくれます。端唄名曲No. 1を大正琴が単音で品よく演奏しています。　2′59″

(5)糸のもつれ（吉岡錦正曲）

吉岡氏が新内流しを中にはさんで、大正琴のために作った曲ですが、大正琴でも吉岡氏が考案した錦正琴でないと演奏は不可能です。錦正琴でのあらゆるテクニックを駆使した演奏をお楽しみ下さい。　3′07″

(6)奴さん

軽快な唄と踊りで知られている奴さんをお聴きとり下さい。ゆったりした深川、春雨そしてこの奴さんと、各々その唄の生命力を長いものは、唄の良さに加えて、踊りがあるためです。　2′39″

(7)三下り甚句

最後に、賑やかに三下り甚句をお聴き下さい。色街のお座敷でよくわきを大正琴に移したものです。　3′10″

今までの大正琴のレコードでは殆んどが歌謡曲で、古格のある邦楽ムードのLPです。

鳴物の望月長左久、堅田喜三久両氏と、三味線豊文氏、太棹豊輔氏の協力を得て、大正琴なりに生きるその表現を追求した邦楽レコードですが、特に第一面は、参考演奏を御覧になりながら、唄っていただけます。



● 吉岡錦正

吉岡錦正氏は明治44年3月申年の生まれ。6才の時、大正琴の音に魅せられ、独学で弾き始めた。昭和14年に三味線のレコードをもって7枚に吹込、昭和17年に9枚、更に昭和22年に12枚と、現在の錦正琴の礎をなした。これにより、従来の単純な音から豊かな表現と多彩な音色を持つ楽器として評価を受けていた。

昭和10年NHKラジオに出演。

昭和17年より7年間、各地に慰問公演後、自慢芸に終す大正琴奏者第一人者として、ラジオ、テレビ、劇場、レコードと、その活躍ぶりは多彩に枚挙することが出来ない程である。


奴さん
春雨
深川
かっぽれ



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SYMPHONY no.5

# FROM THE NEW WORLD

## IN E MINOR

OPUS 95

COVER DESIGN . LEE J. MORTON



Hamburg Symphony Orchestra

OTTO SCHMIDT conductor

*symphony #5 in E minor*

# DVORAK

## *new world symphony*

**Hamburg Symphony Orchestra, Otto Schmidt, cond.**

BELL LP 30

**Anton Dvorak (1841-1904)** — Dvorák was born in a village near Prague, Bohemia (now known as Czechoslovakia.) Poverty for a while ruled out the possibility of a musical career, but Dvorák managed to get to prague when he was sixteen. There he mastered his craft and wound up a viola player in the orchestra of the Czech National Theater. By the time he was forty, Dvorák was successful enough to leave behind material cares and devote his time to composing.

The spontaneity and melodious character of Dvorák's music assured its popularity. When the last decade of the century arrived, he was known throughout Europe.

In 1892 he was invited to direct the National Conservatory of Music in New York City. His stay in the United States was fruitful. It was here that he produced what has remained his best known symphony, *From the New World*. Dvorák spent a summer in a Czech colony in Spillville, Iowa, in an atmosphere congenial to his simple tastes. Although every effort was made to induce him to stay in America his homesickness overrode all other considerations.

Dvorák spent the remaining years of his life in Prague in the happy circle of his wife, children, students and friends. At the age of sixty-three the man who lived only in the world of music — the man who gave spontaneity and freshness to everything he wrote — the man — Dvorák, died. Throughout his native land and the world he was revered as a great artist — a position he still commands today.

**Symphony #5 in E Minor, Opus 95 (New World)**—The first performance of Dvorák's *New World Symphony* was by the New York Philharmonic at Carnegie Hall on December 15, 1893. Dvorák's aim in writing this symphony was to record the impressions of a visitor to America. In this work he captures what he believes to be the exuberance and vastness of a young and growing land. For some time it provoked a lively controversy. Many of his critics accused him of stealing from Negro and Indian music. To this Dvorák replied, "I have tried to write in the spirit of national American melodies." There are unmistakable traces of American influence along with his native Bohemian characteristics in Dvorák's *New World Symphony*. Dvorák was made aware of Negro plantation songs by Henry T. Burleigh, a young student at the conservatory. He was also deeply impressed by the "spirituals" and the songs of Stephen Foster. Dvorák saturated himself with the spirit of the old negro spirituals and then invented his own themes. In particular *Swing Low, Sweet Chariot* pleased him, and a part of this melody is used in the second theme of the first movement.

Dvorák's main purpose in writing this great symphony was to show American composers how they might cultivate their art through folk channels. *Symphony #5* (New World) shows Dvorák's mastery of orchestral color; his ability to mold the classical form to highly individual taste.

*Symphony #5* (New World) is in four movements. It opens with a slow introduction in which the main theme of the first movement is suggested in horns and lower strings. This theme which is syncopated is presented by the horns and carried over by the woodwinds. A transitional subject in flutes and oboe then leads to the second main theme, which is introduced by the flute and after that assumed by the violins. This second theme resembles the melody of *Swing Low, Sweet Chariot*.

The second movement is the most celebrated in symphonic music, for its principal theme is known to everyone in some arrangement or other. It is built around a plaintive melody for English horn over harmonics in the strings. This section has the unmistakable personality of a spiritual. Dvorák has been accused falsely of stealing this melody from the spiritual "*Goin' Home*." Actually, "*Goin' Home*" was written from the Dvorák melody by one of his pupils. Two subsidiary ideas are introduced after this melody, first in the flute and oboe and secondly in the oboe alone. This movement closes with the same beautiful chords that introduced the beginning.

The lively first theme of the Scherzo, which sounds like a ritual dance, is humorous and lively. It begins with flute and oboe and is answered by the clarinet. A gentle second idea is presented by the flute and oboe. There are two spirited trios in E major and C major. In the coda, which appears after a repetition of the opening section, the principal theme of the first movement is heard again in the horns, develops in volume, and then fades away.

After a brief introduction, the jubilant main theme of the finale is proclaimed by horns and trumpets against sharp chords in the rest of the orchestra. This is counterposed to a flowing lyric idea, a reverie sung by the clarinet. The third idea is in the nature of a popular song. Its symmetrical phrases end in three descending notes that appear to be derived from the familiar round, *Three Blind Mice*. In the developmental and recapitulation sections are found the main theme of the slow movement, a fragment of the Scherzo, and the principal subject of the first movement. At the end there is a rousing finale, typical of works in that period.

Dvorák's *Symphony #5 in E Minor* (*New World*) has always been a favorite in the United States. Its continuity of thought, clarity of outline and vivacity of detail command the respect of musicians; while its appealing melodies and accessible ideas have made it one of the most popular classics.

*Malcolm D. Kriger*

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## SIDE ONE

### SOUTHERN HIGHWAY

Guess I'm gonna get along some southern main'
highway, and get up on the rollin' mountains of
New Mexico, let those desert sunsets soothe me
and get some new friends talkin' to me and let
my mind go reelin' with the eagle through the sky.
Chorus:
And if California finds you with a new love
I'll be happy if you're smilin' Susan.
No one is to blame, if it's finally come to going,
You're just a woman honey, I'm just a man.

Even though the pain of leavin' you still surrounds me
you know I've got a new friend and lots of places
I ain't seen, there comes a time between two
people when you either stay or let go —
I've been slowly dyin', livin' halfway in between.
(Chorus)

### Swallows

Watch the swallows circling and climbing
Catching sunbeams on the wing with wind as friend
and clouds for lovers do you doubt the song he sings

Chorus:
Can we fly with swallows wings upover mountains
by the sea, if we listen close in the evening the
swallow sings, come fly with me.

I've often watched those birds in flight and
dreamed of living my life so free, like clouds
of lace and angel down, a chance to live my
life and just be me.
(Chorus)
The swallows song rings like a bell silver
steepled there in the sky and no one cares
what path he chooses no one tells him
how high to fly.
(Chorus)

### DAVE AND LINDA'S WEDDING SONG

Sharing love & laughter you've come to
join your lives, harmonizing daydreams with
sparkles in your eyes lifetimes road awaiting
now to fill up your tomorrows together now
you'll share your joys and also share your sorrows
Chorus:
Dave & Linda it's so good to see you
and to see you smiling and to see the
warmth that flows between your souls
la, la, la, la, la, la, la, la, la, la, la, a fertile
seed your lives become your love
will make it grow oh love, may it grow

With freshness born of springtimes morning
and perspective born of years both of you
have seen some laughter you both have
seen some tears, no promises of care free
love you've spoken in your vows, just a
pledge of oneness and to help each other now.

Your love, it circles outward and touches
many hearts and brings this time of
gladness and blessings from the stars
and most of all beginnings of a
lifetimes worth of life and frees you
now to realize those dreams you've
kept in sight.

### NORMAL DAY

Well, I went walking down the street one morning —
talking to myself
Not understanding a single word I was saying

Chorus:
It's a normal day even though a life is so confusin
It's a normal day — sometime's you're winnin' —
sometimes you're losin

It's two A.M. and they're cleanin off
them tables.
There's just a bunch of old crows left in
the bar,
And your wonderin why your life's not
like the movies,
And hopin where you're crashin isn't far
(Chorus)

### POTTER LADY

Oh my pretty potter lady weaver of my dreams,
Southern window's winter sunshine sparkles on the
Kitchen greens. — I wear a grey-blue shirt, you know
It's one you made me. Oh-oh pretty potter lady.
It warms my soul the one you're sharing with me
Oh-oh pretty potter lady. A warming glow you know
You keep around me. Your eyes like timeless wells
reflect the sky and gaze into other times.

Sunlight finds our futures casting the same shadows
Oh-oh pretty potter lady, some open land and
Some family is what we're after.

Our lives will see good times and hard, we'll know
both of their seasons. Oh-oh pretty potter lady.
Sun light brings the land its warmth you've brought
to me a reason. Oh-oh pretty potter lady —
Oh-oh pretty potter lady - Oh-oh pretty potter lady.

### NEW DREAMS

Meadowlarks came flying out this mornin'
guess we heard 'em singing, and the sparkling
in a pretty girls eye get my bells a ringin'.
Chorus:
I feel the blowin' of the springtime breezes
and I felt you there beside me in the dawn,
and even though those last dreams laid me
wasted, I feel some new dreams comin' on.

Here I am again standing on this highway
but a different girl to see this time around,
and those broken dreams they're only what you
make of 'em you know, it's been too long lyin'
dyin' here on the ground.

Wintertimes been too long in it's passin'
and I've drunk too many bottles of that
self pity's wine, now you know I don't feel
much like drinkin' guess you know you made
me feel so fine.
(Repeat chorus)

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## SIDE TWO

### HOME IN THE COUNTRY

Oh I wish I had me a home in the country,
With my little woman next to me.
Sharing life together through all kinds of weather
My little girl would be enough for me.
Oh I wish I had me a home in the country—

Travelin' down the road is such a sad life
But I hear the highway call to me.
Travelin' down the road is such a lonely life
But when you're travelin your really flyin'
And you're free—free to be lonely.

Oh I wish I had me my own family—
I take 'em all to live at my home in the country.
We'd raise our own potatoes,
Acorn squashes and tomatoes
And my wife and kids
Would be the life for me
Oh, I wish I had me my own family
Cuz, I'd take 'em all to live
At my home in the country.

Whose that girl over there, you know
She's lookin' so pretty—
And the day is just right
For fallin' in love.
Whose that girl over there, you know
She's lookin' so fine—
But now the night has come
And I'm still alone.
Must be on the wrong road—
I got these two roads I've been following.

### WAVES OF THE DAWN

You river me down to an ocean
And shower me up to the sky.
You leave me with joyous emotion
And these tremblies of life that I sigh.
Chorus:
And the wind was a warm one
That blew your love to me,
Guess a rainbow comes after a storm.

And this child that you gave me
Is like to amaze me,
Little Ellie you sure make me warm.

The sunrise an ethereal presence through
The fog on the day you were born.
And your Mom was a radiant essence a new
Mother and child ride the waves of the dawn.

And we lay there in silence with love deep inside us
As this miracle it swept us away.
And then joy overcame me in the dawn all around me.
We gave thanks to the spirits of the day.

### HEY THERE FRIEND

Hey there friend, how ya doin hope
you're doin' fine—
Hey there friend, I care about ya though
the split was mine—
Seems like only yesterday I knew you
Seems like just last night I held you tight
Now I sit here wonderin how you're feeling
And wonderin' where you're gonna spend the night.

Hey there friend, how's the goin' hope the goin's smooth
Hey there friend, I hope you're sailin away from
all your blues
Part of me is wantin' you to miss me to
Feel the pain that's runnin' down my soul
The other part is tryin' to forget you
With neither part quite knowing where to go.

Hey there friend, keep our friendship
though the rest might die.
Treasured thoughts and happy memories
last us through the miles.
And if some man is keeping your bed warm
at night
I hope his arms are strong and hold you
tight
You're a woman and you've got your women's needs
I know how cold and lonely is the night.

Hey there friend, don't forget now
all the things we've done—
Magic skys full of laughter, sunbeams
from the sun—
I'll keep in touch with where you are and
where you've been—
Hoping only for your happy days
Maybe up the road we'll learn to feel again
And the love we lost will come back
Then to stay—

### Pigtail Girl

I'm gonna catch me a butterfly
And get off of this snail.
I'm gonna build me a castle out of
Firefly tails.
Chorus:
Maybe we'll go to Oregon,
They say it's so pretty there
Gonna take along my best friend,
She's got those pigtails in her hair

I'm gonna build me some dreams
Out of smiles and things
I'm gonna hitch on out and see her
And use the dreams for my wings
(Chorus:)

Go on back to the porch and check
The mailbox again,
It's been such a fine day, you know I'm
Sure to hear from my friend,
She'll say come on out and see me
Come out and talk to me,
We've got those happy days still comin'
And those castles by the sea.
(Chorus)

### PLEASE DON'T SAY FOREVER

Please don't say forever because we love today
Tomorrows are uncertain things no one can
Really say, Forevers are for story books and
Young love by the bees, We're both been through
That game before, it's not for you and me

I had someone once tell me she'd love me
Till the end, when she left my heart went too
And it took so long to mend, now I don't really
Blame her but how much better it would be
If we could both sing April's songs of love
And still be free—

Let's live each day as it goes by and
Not make future plans, plans don't always
Hold so true when lovers make demands
We'll greet the morning with a smile and
Love into the dawn, and not be caught by
Empty words when we find that love
Is gone—

### DAKOTA SIOUX

The old man on the mountain he came to
be my friend.
We talked a lot he told me much he felt
life near the end.
He told of days now gone by before the
white man came,
With his deadly guns and sharpened plows
to give the land his name.

Once wild grass grew from sky to sky in
rolling plains of brown,
With crystal lake and mountain streams
and clouds of fleece and down.
To this they've added billboard signs and
wire fence, he said.
The ones who lived here first don't mind,
most of them are dead.

The Stienway's boy he stole a car and smashed
into a tree.
They slapped his hands and sent him home
the judge picked up his fee.
The next case tried was an Indian boy
he stole a pair of socks.
He spent his next six years in jail
busting country rocks.

The last time that he talked to me he
looked me in the eye,
Be proud your skin is dark like mine
and hold your head up high.
I knew your mom and daddy well
before the hunger came
They would have lived, had they crawled
but they wouldn't play his game.

They'd take your name if they could
and make it Smith or Brown
But bending willow frits you well,
Don't let them wear you down,
Just think of seas of buffalo grass,
remember where they grew
Your parents that you never knew were
proud Dakota Sioux.

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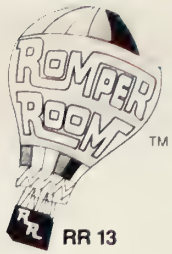


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**SALLY BELL**
Executive Vice President
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The Music Goes 'Round and Around
On My Way Home
Washtub Boogie
High & Low
Old Dan Tucker
Exercising
Rock Island Line
The Grey Goose
All Together Now



**SIDE TWO**

Take It Slow And Easy
You Can't Rollerskate In A Buffalo Herd
Things Are Coming My Way
The Beatle Bug Bop
Ballet Parisienne
Halfway Down The Stairs
The Monkey And The Engineer
I Like To Have Fun With You
Dilly Dally

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- GRILL

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- KEYS

### TAP...

- FRIED CHICKEN DRUM AND TWO SPOONS...
- TWO PIECES OF BROOM HANDLE...
- SPOONS

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- RULER

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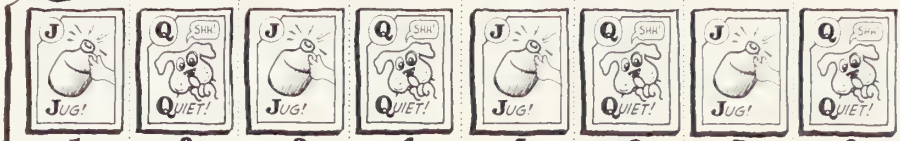
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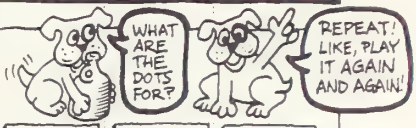
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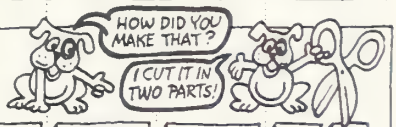

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"...IRRESISTIBLE!"

the New York TIMES

"Laura blends mesmerizing language, voice and rhythm with meticulously researched folklore and myths from around the globe. Sensitively embellished by the world music of composer Steve Gorn, these stories become an aural delight."

MUSICAL CHAIRS
·A CLASSICAL MUSIC FANTASY FOR CHILDREN
Camerata
KRL-1003
KRC 1003







SHARE IT
Rosenshontz
KRL 1006
KRC 1006

"...the informal verses humorously dramatize many

126 125 124 123 122 121 120 119 118 117 116 115 114 113 112 111 110 109 108 107 106 105 104

47" 46" 45" 44" 43" 42" 41" 40"


the celtic heritage
"hills and the valleys will sing"

# the celtic heritage
# "hills and the valleys will sing"



Jerry O'Leary
*Guitar—Vocals*



Pat Campbell
*Accordian—Vocals*



Jimmie Scanlin
*Banjo—Vocals—Bodhrán*

Irish music is the history and character of the Irish people recorded in song. This message is conveyed by a refreshing Irish group called The Celtic Heritage. In 1981 Pat Campbell and Jimmie Scanlin formed the Celtic Heritage. Jerry O'Leary soon joined to complete this entertaining trio.

This album features a unique variety of ballads. Pat shares a beautiful gaelic tune about his native home Donegal, while Jimmie sings one of his favorites about a roguish lad called The Bold O'Donahue, and Jerry offers an original song, Freedom For Ireland.

The other arrangements have been popular ballads and are traditionally sung in many pubs.

Now sit back, take up a glass and treat youself to the music of The Celtic Heritage and you too can hear how the "Hills and the Valleys Will Sing."

## SIDE 1

1 **The Bold O'Donohue**
Traditional Arrangement
2 **Avondale**
Traditional Arrangement
3 **Farewell to Dublin**
Brian Warfield
4 **Boys of the Old Brigade**
Pat McGuigan
5 **Mo Séan Dun Nagall**
(My Old Donegal)
Traditional Arrangement
6 **Freedom For Ireland**
Jerry O'Leary – © 1985

## SIDE 2

1 **A Bunch of Thyme**
Traditional Arrangement
2 **The Mermaid**
Traditional Arrangement
3 **Fields of Athenry**
Pete St. John
4 **Whiskey in the Jar**
Traditional Arrangement
5 **Home Boys Home**
Traditional Arrangement
6 **Medley of Reels**
A Sally Gardens
B Drowsey Maggie
C Merry Blacksmith
All Traditional Arrangement

Special Thanks to:
Kathleen McCafferty—Background Vocals. Avondale, Bunch of Thyme, Freedom For Ireland
Triona O'Donoghue—Background Vocal. Fields of Athenry
Joe Spinelli—Bass
Ted Baker—Piano, Keyboards
John Wicks—Bass, Drums, Keyboards
Robert F. O'Leary—Photography
Karen Caggia—Celtic Lettering
Franklin Printing—Design Typography

MADE IN USA

Recorded at:
The "New" Third Story Recording
5120 Walnut St.
Philadelphia, Pa.
Engineered by:
John Wicks, Lew Wernick, Scott Herzog
Produced by:
JOHN O. WICKS
℗ © January 1986

HSH
367LP

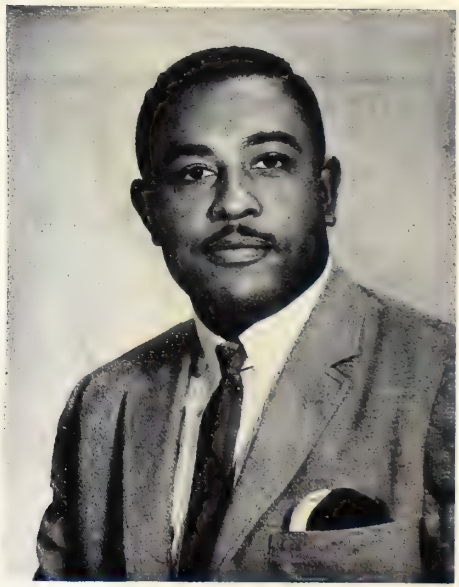


# OH HAPPY DAY!

## REV. ALVETRA JONES

and the

"A. Jones Revivals, Inc. Choir"



HSH

367LP

PRICE 10

# OH HAPPY DAY!

## REV. ALVETRA JONES



SIDE ONE

| | | |
|---|---|---|
| 1. | JESUS IS MY FRIEND<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 3:15 |
| 2. | HE'S BEEN SO GOOD TO ME<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:35 |
| 3. | SERMON: Oh Happy Day | |
| 4. | I DON'T KNOW, BUT I KNOW WHO KNOWS<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 1:22 |

SIDE TWO

| | | |
|---|---|---|
| 1. | JESUS IS PASSING YOUR WAY<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:23 |
| 2. | I HATE THE SIN<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 4:25 |
| 3. | SERMON: Oh Happy Day | |
| 4. | JESUS CARES<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:30 |
| 5. | AFTER AWHILE<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 4:14 |

HSH Records in continuing its policy to produce outstanding recordings for our friends who enjoy the Black Gospel and Spiritual songs, would like to introduce you to Rev. Alvetra Jones, who is not only a great singer, but an outstanding preacher. This is our first album to contain sermons, but I believe you will enjoy listening to one of Rev. Jones' finest sermons "OH, HAPPY DAY," along with the seven beautiful songs we've included.

Rev. Jones has been preaching and singing since he was a small boy. He has always been an organizer of singing groups, Quartets and Choirs. Although he doesn't claim to be a musician, the people who attend his Crusades are mightily blessed by his virtuosity.

About fifteen years ago, Rev. Jones felt the call of the Lord into the work of Ministering. Although he had sung in Quartets with such groups as The Blind Boys, The Chosen Gospel Singers and others, he knew that the Lord would bless his new work.

Today, he has built an organization for his Crusades, and the "A. Jones Revivals, Inc. Choir" now travels with him.

His song writing ability is evidenced by the fact that all of the songs on this album are his original compositions.

Perhaps you have never met Rev. Jones, but I feel that after hearing this recording, you will be able to tell others about it, and encourage them to visit his Crusade the next time it is in their area.

We could not begin to relate all of the good things that Rev. Jones is doing in the Lord's work. Even his trip to the Holy Lands where he preached and sang the songs he loves so well, is almost beyond description.

Listen to the great singing of the "A. Jones Revivals, Inc. Choir" with special songs by Bro. Robinson, Sis. Elizabeth Selley, Sis. Deborah King and his wife Mrs. Lydia Jones.

Special thanks should also be given to the musicians: Rev. Bill Robinson, organist. Bro. Joseph David, drums; and Sis. Shirley Harrington, pianist.

Col. Dave Mathes
President
Nashville Recording Services, Inc.

Produced By:
COL. DAVE MATHES
and
HOYT SULLIVAN

For more information concerning A. Jones Revivals, Inc. write to:
Rev. A. Jones
P. O. Box 285
Pinehurst, N. C. 28374

HSH RECORDS, INC.
P. O. Box 653
Nashville, Tennessee 37202
A HOYT SULLIVAN ENTERPRISE


FIST
DANGER ZONE
85


DANGER ZONE (3:22)
MUSCLE GUN (4:42)
I WILL REMEMBER (3:10)
VOICES (3:00)
KILLER (3:12)
STARLIGHT (3:04)
ROCK CITY (2:50)
RAISE HELL (2:56)
REBELS (2:51)
STREETS OF FIRE (2:54)
Ron Chenier: Lead Vocals, Guitars
Bob Patterson: Drums
Laurie Curry: Keyboards
Bob Moffat: Bass Guitar
Produced by Bob Chenier
Engineered by Peter Burns
Recorded at Manta Studios, Ottawa, Canada
Project Coordination by Jason Sims
Art Direction and Design by Thalia Zedek
Cover Photography by Geoffrey Haydon Thomas
All Compositions ProCan

# Olga Guillot

JPD - 3645



MIENTEME
ESTAMOS EN PAZ
POR ESO ESTOY ASI
SIN MI
SOLA
CAMPANITAS DE CRISTAL

PALABRAS CALLADAS
ESO Y MAS
VIVIR DE LOS RECUERDOS
DIME
NO ME QUIERAS ASI
DOS CAMINOS

orquesta

HERMANOS CASTRO




JPD-3645 - OLGA GUILLOT
Miénteme - Estamos en Paz - Por eso estoy así - Sin mi - Sola - Campanitas de Cristal - Palabras Calladas - Eso y Más - Vivir de los Recuerdos - Dime - No me quieras así
Dos caminos




JPD-3646 - ERNESTO LECUONA - AL PIANO

Mi Corazón se fue - Mariposa - Tus Ojos Azules - Recordar - Al fin - Celos - Sin Encontrarte - No es por Ti - Te he visto pasar - Como Presiento - Se fué - Yo te quiero siempre

DARDO
RECORDINGS



JPD-3647 - BAILE CON LA RIVERSIDE - Pensamiento - Ramona - Avenida 486 - A la Rigola - Amor, Amor - Que bueno está el ambiente - En un pueblito Español - Cuando ya no me quieras - Amapola - Y tú qué has hecho - Todo en ti - Frenesi




JPD-3648 - CREACIONES DE LA GUILLOT
Vete - La Novia de Todos - Enséñame Tú - Tú me Niegas - Inmensa pasión - La Canción de mis Canciones - Porque te conocí - Yo no se que me pasa - Al presentirte en mi vida - Me estoy enamorando - Qué dirías de mí - Por nuestra Cobardía




JPD - 3649 - COMUNICANDO - OLGA GUILLOT
Comunicando - Total - Soy Tuya - No, no puede ser - No importa si mentí - Enamorada - La Gloria eres tú - Me contaron de ti - En nosotros - Aunque tú me olvides - Porque - Vete de mí



JPD-3650 - BAJO UN PALMAR
con Tito Gómez y la Orq. Riverside - Bajo un Palmar - Aquellos ojos verdes - Me voy pa' Pinar del Río - Pobre Luna - Adolorido - ChaChaCha en Tropicana - Aprende Corazón - Incertidumbre - Yo tengo la casita - Guacanayabo - Yo fuí corazón - Las Gallegas bailan Mambo

# LA MARCA DE LOS GRANDES EXITOS
# "SIEMPRE EN EL BLANCO"
## con los artistas más conocidos

MANUFACTURED
&
DISTRIBUTED by

**DARDO RECORDING CORP**
P. O. BOX 445
HIALEAH, FLORIDA

STEREO
ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

FS 271



# Sarah Vaughan

## Volume II

IT'S YOU OR NO ONE
TENDERLY
THE LORDS PRAYER
WHAT A DIFFERENCE A DAY MAKES
GENTLEMAN FRIEND
MOTHERLESS CHILD
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
SEPTEMBER SONG
TIME AFTER TIME
A HUNDRED YEARS FROM TODAY

EVEREST RECORDS
ARCHIVE OF
FOLK & JAZZ MUSIC

STEREO
ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

FS 271

The devine Sarah was born March 27, 1924 in Newark, New Jersey.

Sarah began singing at the Mt. Zion Baptist Church, took piano lessons from 1931 to 1939, along with the organ. She won an amateur contest at the Apollo Theatre in New York, and was recommended by Billy Eckstine for a job with Earl "Fatha" Hines' orchestra (see FS 246), and she made her first professional appearance as vocalist and second pianist at the Apollo in April 1943.

When Billy Eckstine formed his own band in 1944, Sarah joined him, and in December 1944 made her first recordings under the able direction of Leonard Feather.

For the most part, Sarah has worked as a solo act since her departure from the Eckstine band in 1945, being assisted by a recording contract and the enthusiasm of such as Dizzy Gillespie and Charlie Parker. She gained in stature while working a more choice group of clubs, and when playing the Cafe Society she met and married George Treadwell, trumpeter with J. C. Heard Sextet.

From 1949 through 1951 she toured in England and France and had gained worldwide appreciation and was a top concert act in the USA.

Sarah's vocals are quite apart from other jazz singers through her distinct vibrato and perfect control, having a feel for each song she sings which allows her the ability to counterpoint vocally on the order of an instrumentalist. As Leonard Feather has said, "THE EMOTIONAL IMPACT SHE CAN CONVEY WAS MEMORABLY DEMONSTRATED IN NON-JAZZ, STRAIGHT PERFORMANCES SUCH AS "THE LORD'S PRAYER, "SOMETIMES I FEEL LIKE A MOTHERLESS CHILD," AND WHICH, ON THE LEVEL OF PASSIONATE COMMUNICATION, ARE SUPERIOR TO ALMOST ANY OF HER JAZZ SOLOS."

*Recorded in New York City*
*in 1946 and 1947*

## A STATEMENT OF PURPOSE

*With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of Americana. It is well nigh impossible to successfully manufacture those unselfconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.*

*Authentic performances of indigenous and unselfconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and on not so high-fi 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.*

*It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L. P.'s at reasonable prices.*

*The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.*

*In order to transcribe these oft-times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously splicing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback. As many as 500 splices may be made in one recording to eliminate the "pops" and distortions without impairing the performance. In any case—the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerety and soul of the artists.*

*The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!*

*AN EVEREST RECORDS PRODUCTION / WRITE FOR FREE CATALOG*

*EVEREST RECORDS, 10920 WILSHIRE BLVD., SUITE 410, LOS ANGELES, CALIFORNIA 90024*

# Sarah Vaughan

## Volume II

IT'S YOU OR NO ONE
TENDERLY
THE LORDS PRAYER
WHAT A DIFFERENCE A DAY MAKES
GENTLEMAN FRIEND
MOTHERLESS CHILD
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
SEPTEMBER SONG
TIME AFTER TIME
A HUNDRED YEARS FROM TODAY

EVEREST RECORDS
ARCHIVE OF
FOLK & JAZZ MUSIC

# PRAY

Virtue

## THE GREATEST GIFT

## MIGHTY CROSS GOSPEL SINGERS

SIDE-1
STEREO
33 1/3 RPM

P/V-10584-A
℗ 1985 PRAY/VIRTUE.
RECORDS
RECORDED & MASTERED
VIRTUE STUDIOS

1. GREATEST GIFT 2:33
   (W.S. Byrd) Mary Hill Music (BMI)
2. HE HAS BEEN GOOD TO ME 3:57
   (E. Bolden) Mary Hill Music (BMI)
3. CLOSE TO THEE 5:05
   (F.J. Crosby - Arr.) Mary Hill Music (BMI)
4. BAPTIZE ME 3:36
   (E. Bolden)

DISTRIBUTED NATIONALLY
BY
PRAY/VIRTUE RECORDS

1618 N. Broad St., Phila., PA 19121

PRAY

Virtue

# THE GREATEST GIFT

## MIGHTY CROSS GOSPEL SINGERS

SIDE-2
STEREO
33 1/3 RPM

P/V-10584-B
℗ 1985 PRAY/VIRTUE RECORDS
RECORDED & MASTERED VIRTUE STUDIOS

5. CHANGE 3:28 Lead: E. Bolden
(E. Bolden & E.L. Blain III) Mary Hill Music (BMI)
6. ROUGH SIDE OF THE MOUNTAIN 3:45
(Rev. C. Bolden)
7. JESUS KNOWS 2:58 Lead: T. Fuller
(T. Fuller)
8. OPERATOR 2:36 Lead: S. Johnson
(Arr. S. Johnson) Mary Hill Music (BMI)
9. GLORY & HONOR
(C. Anton)

DISTRIBUTED NATIONALLY
BY
PRAY/VIRTUE RECORDS
1618 N. Broad St., Phila., PA 19121

# Borinquen

## NUEVOS CANTARES DE NAVIDAD

canta: EL TRIO VEGABAJEÑO

DG-1059

Cara A

33 1/3 R. P. M.

1.- SUBAN CAMPESINOS - (Guillermo Soto Mayor)
2.- DE LEJANAS TIERRAS - (Piní Maldonado)
3.- ESTA NOCHE BUENA - (Noel Estrada)
4.- CANTEMOS EN NAVIDAD - (Rubén Maldonado)
5.- NOCHE DE LOS REYES MAGOS - (G. Venega)
6.- BRISAS DE NAVIDAD - (Benito de Jesús)

Boringuen

NUEVOS CANTARES DE NAVIDAD

canta: EL TRIO VEGABAJEÑO

DG-1059

Cara B

33 1/3 R. P. M.

1.- ESTO ES NAVIDAD - (G. Venega)
2.- LA NAVIDAD - (G. Venega)
3.- LA SALVE DE NAVIDAD - (D. R.)
4.- HOSSANNA - (Rafael Hernández)
5.- GLORIA DE NAVIDAD -
- (Guillermo Soto Mayor)
6.- TRULLA DE NAVIDAD -
- (Noel Estrada)

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN




| | STEREO | | 1 C 163-30 125 / A | Seite 1 |
|---|---|---|---|---|

℗ 1976 EMI Electrola GmbH

# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

## HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

**„Villancicos" aus „Cancionero de la Colombina" (Ende 15. Jh.)** · Niña y viña (Anonym) · Propiñán de melyor (Anonym) · Como no le andaré yo? (Anonym) · **Recercada** (Anonym) · **Fantasia und Pavana** (Milan) · **„Villancicos" aus „Cancionero de Palacio" (1490-1530)** · Al alva venid, buen amigo (Anonym) · Perdi la mi rrueca (Anonym) · A los baños del amor (Anonym) · Fantasia und Romanesca (Anonym) · Pues bien para esta (Garcimuñós) · Si avéis dicho, marido (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY · ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 125

B

Seite 2

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# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

## HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

**„Romances" aus „Cancionero de Palacio" (1490-1530)** · Si d'amor pena sentis (Anonym) · O voy (Román) · Qu' es de ti, desconsolado? (Encina)

**3 Recercadas sobre tenores (Ortiz)**

**Villancicos aus „Cancionero de Uppsala" (1500-1550)** · Yo me soy la morenica (Anonym) · Si la noche haze escura (Anonym) · Soleta só jo aci (Anonym) · Con Con qué la lavaré? (Anonym) · Soy serranica (Anonym)

Ensemble Hespèrion XX

MADE IN ST 33 GERMANY

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN




STEREO

1 C 163-30 126

A

Seite 3

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# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

### SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (Anonym)
El rey de Francia tres hijas tenia (Anonym)
Una matica de Ruda (Anonym)
Palestina hermoza (Anonym)
Nani, nani (Anonym)
El rey que tanto madruga (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN




STEREO

1 C 163-30 126
B

Seite 4

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# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

**SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien** (1492)

Por qué llorax blanca niña (Anonym)
Moricos los mis moricos (Anonym)
Lavava y suspirava (Anonym)
Paxarico tu te llamas (Anonym)
La Reina xerifa mora (Anonym)
Por alli pasó un cavallero (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

# NORMAN CASIANO

33 1/3 RPM | LADO A | VOLUMEN 1 | LP-002

1. ME HA DADO POR RECORDAR *(María E. La Salle)*
2. TANTO TE AME *(Ruben Maldonado)*
3. PATRICIA *(Ledesma y Casiano)*
4. DIME POR QUE *(Rafael Ledesma)*

# NORMAN CASIANO

33 1/3 RPM

LP-002

## LADO B VOLUMEN 1

1. PLEGARIA (*Víctor Torres*) — 2. SI TAN SOLO EN LA VIDA (*Rafael Ledesma*) — 3. HOY COMO AYER (*Rafael Ledesma*) — 4. ME HA DADO POR RECORDAR (*María E. La Salle*)

HAFA ADAI RECORDS



# JOHNNY SABLAN
# JOHNNY SABLAN SINGS . . .

## SIDE 1

(HALP-3321-A)

Produced & Arranged by
by Johnny Sablan
(S-4926)

1. PEARLY SHELLS (Petlas Chegai) 2:50
   (Edwards-Pober) Criterion Music Corp. (ASCAP)
2. LET IT BE ME (Potlo Ya Guao) 3:05
   (Curtis-Delanoe-Becaud) France Music Co. (ASCAP)
3. RELEASE ME (Sotta Yu) 3:20
   (Miller-Williams-Yount) 4-Star Music Co. Inc. (BMI)
4. YOUR CHEATIN' HEART 2:52
   (Korason Mo Gof Dakun)
   (Hank Williams) Fred Rose Music Inc. (BMI)
5. BEFORE THE NEXT TEARDROPS FALL 3:12
   (Antes Deo Toho Lagomo)
   (Peters-Keith) Fingerlake Music Inc. (BMI)
6. MAKIN' WHOOPEE! (Kahn-Donaldson) 3:18
   Donaldson, Douglas & Gumble Inc. (ASCAP)

℗ 1977 Hafa Adai Records

***STEREO***

Made in U.S.A.

HAFA ADAI RECORDS



# JOHNNY SABLAN
# JOHNNY SABLAN SINGS . . .

**SIDE 2**
**(HALP-3321-B)**

Produced & Arranged by
by Johnny Sablan
©1977 Chamorro Music (ASCAP)
All Rights Reserved
**(S-4927)**

1. **GUAI'YA i GUMAE'YA HAO 2:44**
   **(Love The One That Loves You) (Johnny Sablan)**
2. **MEMORIAS Y CHATANGMAK 3:22**
   **(Memories At Dawn) (Greg Guevara-Johnny Sablan)**
3. **BIRA HAO MAGI QUERIDA NENE 3:50**
   **(Return To Me Sweetheart) (Johnny Sablan)**
4. **TOHO I LAGOHO (Teardrops) 2:55**
   **(from: Harbor Lights) (Kennedy-Williams)**
   **Chappell & Co. Inc. (ASCAP)**
5. **HAGO FIHO (EN'MAHALANGE 3:23**
   **(We Miss You)**
   **(Rita Sablan-Johnny Sablan)**

℗ 1977 Hafa Adai Records
***STEREO***
Made in U.S.A.

*"EXPRESS IMAGE"*
*Records*

**T K & COMPANY**



SIDE 1
**Producer:**
**Tony Bolton**

EIR1000

TASTE AND SEE! 2:50
THE SEARCH 3:28
WHEN I'M WEAK 3:10

**All songs written by Tony Bolton**
**All songs published by BMI**

100 Jonquil Ave., Fort Walton Beach, FL 32548

*"EXPRESS IMAGE"*
*Records*

## T K & COMPANY

SIDE 2
Producer:
Tony Bolton

EIR1000

TALK TO ME 2:25
LIES 5:50
WHITE KNUCKLES 3:47

All songs written by Tony Bolton
All songs published by BMI

100 Jonquil Ave., Fort Walton Beach, FL 32548

# BEN OAKLAND'S COMPOSITIONS

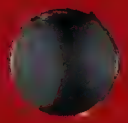
Promotional Record
Not For Sale

Side 1
RB-2335

1. I'LL TAKE ROMANCE - 2:20
Eydie Gorme
2. CHAMPAGNE WALTZ - 2:29
Lawrence Welk Orchestra
3. COOL TANGO - 2:44
David Rose Orchestra
4. JAVA JIVE - 2:13
Tammy Grimes
5. BELLISIMA - 2:29
Tony Martin
6. NEWSBEAT - 2:04
Ben Oakland Orchestra

# BEN OAKLAND'S COMPOSITIONS

Promotional Record
Not For Sale



Side 2
RB-2336

1. WHAT'S YOUR HURRY BEATRICE - 2:28
Ben Oakland Orchestra
2. IF I LOVE AGAIN - 3:17
Tony Bennett
3. SIDEWALKS OF CUBA - 2:50
Ted Heath Orchestra
4. WINTER SUN - 2:33
Tony Martin
5. RIVER RIVER - 3:08
Peggy Lee
6. BEAU NIGHT IN HOTCHKISS CORNERS - 2:24
Ricky Alan Orchestra


awilda
" YO NO SOY ESA "
Arrs. MAXIMO TORRES
RECORDS
A
H-05
33 1/3 RPM
COMPATIBLE
S T E R E O
AMIGOS NO (D.R.)
YO NO SOY ESA
(Mari Trini)
TIC - TOC QUIEN ES (D.R.)
TRISTE CORAZON (D.R.)
LA PLAYA
(Alice Gracia)


awilda
" YO NO SOY ESA "
Arrs. MAXIMO TORRES
B
H-05
33 1/3 RPM
COMPATIBLE
S T E R E O
ADIOS CHICO DE MI BARRIO (D.R.)
ESTOY METIDA CONTIGO (D.R.)
YA YO LO SE
(Lic.Jose Carbia Miranda)
SI LOS NIÑOS GOBERNARAN
EL MUNDO (D.R.)
T U (D.R.)
RECORDS

THE *Singing*

# SPICER FAMILY

## GOING HOME

Compatible
33 1/3 RPM

SIDE ONE
700310

1. Wonderful Saviour - 2:51
2. Life Is Worth Living - 3:25
3. He Looked Beyond My Faults - 3:28
4. Sheltered In The Arms Of God - 4:32
5. Jesus Is Coming Soon - 1:46
6. Lonely Road - 1:38

THE *Singing*

# SPICER FAMILY

## GOING HOME

Compatible
33 1/3 RPM

SIDE TWO
700310

1. Don't Take Away My Cross - 3:25
2. And Now I Have Everything - 2:42
3. Going Home - 3:22
4. Personal Saviour - 2:17
5. Old Rugged Cross, Medley - 3:20
6. Sweeter Gets The Journey - 1:50

# Galica

## *Saint Teresa of Avila (Catholic) Gospel Choir*

**SIDE ONE**
Publisher: Bianca (BMI)
Exec. Producer:
Forrest McCain
Producer: J.E. Watson



STEREO
GLP 1001
TIME: 21:03

1. *If I Don't Make It To Heaven* (3:15)
2. *When I Rise* (6:15)
3. *Oh, How I Love Jesus* (5:40)
4. *Nothing But The Blood* (5:37)
5. *Oh, How I Love Jesus (Reprise)* (1:15)

℗© 1985

Galica Records - Memphis, Tenn. A Division of Rodanca, Inc.

# Galica

## *Saint Teresa of Avila (Catholic) Gospel Choir*

**SIDE TWO**
Publisher: Bianca (BMI)
Exec. Producer:
Forrest McCain
Producer: J.E. Watson



**STEREO**
**GLP 1001**
**TIME: 20:20**

1. *(God's Love Is) Eternal and Everlasting* (4:03)
2. *Lord, Thanks For These Blessings* (6:48)
3. *When Jesus Returns* (5:08)
4. *Christ Is Coming Again* (2:45)

℗© 1985

Galica Records - Memphis, Tenn. A Division of Rodanca, Inc.

Mfg. & Dist. by KUBANEY PUBLISHING CORP. - 4728 N. W. 167 St., Miami, Florida 33014

# "EL GATICO"

## ANIBAL BRAVO
## *y Su Típica Dominicana*

K-40013
℗ 1983
Producción:
Mateo San Martin

Lado A
33 1/3 RPM
Stereo

1.-EL GATICO *
(Francisco Cruz) - 4:02 - Arr.: Anibal y Alberto

2.-LA LOCA *
(Anibal Bravo) - 4:12 - Arr. Anibal y Alberto

3.-EL PULPERO *
(Anibal Bravo) - 4:20 - Arr. Anibal y Alberto

4.-MADAME ALE CAYIU *
(Francisco Cruz) - 4:07- Arr. Andrés de Jesús

5.-LA CIBAEÑA *
(Francisco Cruz) - 4:00 - Arr. Anibal y Alberto

* Music by:
Kubaney Publishing Corp. (BMI)

Mfg. & Dist. by KUBANEY PUBLISHING CORP. - 4728 N. W. 167 St., Miami, Florida 33014

# "EL GATICO"

## ANIBAL BRAVO

## *y Su Típica Dominicana*

K-40013
℗ 1983
Producción:
Mateo San Martin

Lado B
33 1/3 RPM
Stereo

1.-EL TONTONO *
(Francisco Cruz) - 4:00 - Arr. Anibal y Alberto
2.-LLORONA *
(Anibal Bravo) - 4:10- Arr. Anibal Bravo
3.-LA MUJER DE MI AMIGO
(Orlando Jiménez) - 4:40- Arr. Anibal y Alberto
4.-LAS DOMINICANAS *
(Anibal Bravo) - 4:10- Arr. Anibal y El Grupo
5.-EL SEÑOR
(Ramoncito Diaz) - 4:13- Arr. Leo Pimentel

* Music by:
Kubaney Publishing Corp. (BMI)

VANGUARD CARDINAL SERIES

Rimsky-Korsakov

# ANTAR

## Symphonic Suite, Op. 9

**VCS-10060-A**
**XSV 144933**

**Side One**

1. Largo; Allegro giocoso 11:06
2. Allegro 4:54
3. Allegro risoluto alla marcia 5:15
4. Allegro vivace; Andante amoroso 7:46

**UTAH SYMPHONY ORCHESTRA**
**MAURICE ABRAVANEL,** Conductor

Copyright 1969
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

FULL STEREO

Also playable in Mono

VANGUARD CARDINAL SERIES

Ippolitov-Ivanov

## CAUCASIAN SKETCHES

1. In the Mountain Pass 9:45
2. In the Village 4:39
3. In the Mosque 3:24
4. Procession of the Sardar 3:54

VCS-10060-B
XSV 144934

Side Two

## GLIERE

**RUSSIAN SAILORS' DANCE from THE RED POPPY 3:28**

**UTAH SYMPHONY ORCHESTRA**
**MAURICE ABRAVANEL,** Conductor

Copyright 1969
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

FULL STEREO

Also playable in Mono


abc Records
"THE HEAT OF THE WIND"
ROLAND BAUTISTA
SIDE ONE
STEREO
AA-1071
(AA-1071-A)
1. SEIZE THE DAY (Roland Bautista/Denise L. Cara)
Electric Mistress Music/Relaxed Music (BMI) 3:43
2. GEMINI LOVER (Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 4:08
3. RHAPSODY (Roland Bautista/Denise L. Cara)
Electric Mistress Music/Relaxed Music (BMI) 4:01
4. ELENA (Roland Bautista/Wayne Henderson)
Electric Mistress Music/Relaxed Music (BMI) 2:40
5. BLUE BUTTERFLY (Roland Bautista/Max Garduno/
Bobby Lyle) Electric Mistress Music/
Relaxed Music/Tom-Row Music (BMI) 4:04
PRODUCED BY WAYNE HENDERSON FOR
AT HOME PRODUCTIONS, INC.
℗1978 ABC
RECORDS, INC.

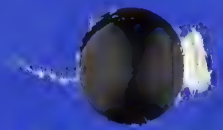

abc Records
"THE HEAT OF THE WIND"
ROLAND BAUTISTA
SIDE TWO
STEREO
AA-1071
(AA-1071-B)
1. HEAT OF THE WIND (Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 6:12
2. STEAL YOUR LOVE AWAY (Joe Romano) Electric Mistress
Music/Relaxed Music/Somsoc Music (BMI) 4:12
3. NIGHT AFTER NIGHT (Rony Napoli/Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 3:44
4. PARA LOS LATINOS (Roland Bautista)
Electric Mistress Music/Relaxed Mulsic (BMI) 5:55
PRODUCED BY WAYNE HENDERSON FOR
AT HOME PRODUCTIONS, INC.
℗1978 ABC
RECORDS, INC.


APOLLO
THE VOCAL TONES MEET THE SPARKS OF RHYTHM
featuring JIMMY JONES
THE VOCAL TONES
Long playing
high fidelity
Side One
AP-1001
1. DARLING (Duncan-Mercerean)
2. THREE KINDS OF PEOPLE (Robinson)
3. MY GIRL (Duncan-Robinson)
4. I'M GONNA GET THAT GIRL (Vocaltones)
5. MY VERSION OF LOVE
(Robinson-Duncan)
6. I'LL NEVER LET YOU GO
(Duncan)
APOLLO RECORDS
NEW YORK, N.Y. U.S.A.

APOLLO

THE SPARKS OF RHYTHM featuring JIMMY JONES
meet THE VOCALTONES THE SPARKS OF RHYTHM

Long playing
full fidelity



Side two
AP-1001

1. DON'T LOVE YOU ANYMORE
(Jones-Edmonds-J. Smith)
2. WOMAN, WOMAN, WOMAN
(Barksdale-Edmonds)
3. STARS ARE IN THE SKY (Barksdale-Edmonds)
4. HURRY HOME (Jones-Edmonds)
5. EVERYBODY ROCK AND GO
(Floyd Edmonds)
6. HANDY MAN (Charles Merenstein-
Andrew Barksdale)

APOLLO RECORDS . NEW YORK, N.Y., U.S.A.


GRUDGE
JACK QUIST
Side A
4514-1-F
WHERE DOES LOVE GO
1. LOOK OUT BELOW (J. Quist, B. Sinks) 2:36
2. KICK YOU WHEN YOUR DOWN (J. Quist) 2:28
3. WHERE DOES LOVE GO (WHEN IT DIES) (J. Quist, C. Gillem, A. Reeves, S. Gerald) 4:12
4. LET GO AND LET LOVE (J. Quist, B. Poole) 2:39
5. CHANGE OUR WAYS (J. Quist) 2:43
Produced by: Earl Richards for Earl Richards Productions, Inc.
Recorded at: The Reflections, Nashville, Tn.
Engineer: Less Ladd
Mixer: Less Ladd/J.B./Earl Richards
All songs BMI
℗ & © 1989
GRUDGE RECORDS, a division of Compass Distributing, Inc., 37 N. Broadway, Nyack, New York, 10960


GRUDGE
JACK QUIST
Side B
4514-1-F
WHERE DOES LOVE GO
1. WE'RE NOT TALKIN' AGAIN (J. Quist, B. Cummings, J. Lawmon) 3:10
2. SOUTH FOR THE WINTER (J. Quist, B. Sinks) 1:58
3. I HAVE MYSELF TO BLAME (J. Quist, J. Winfrey) 3:08
4. BABY NEEDS LOVIN' (J. Quist, J. Winfrey, B. Sinks) 3:24
5. MY MOTHER TOLD ME SO (J. Quist, B. Sinks) 2:49
Produced by: Earl Richards for Earl Richards Productions, Inc.
Recorded at: The Reflections, Nashville, Tn.
Engineer: Less Ladd
Mixer: Less Ladd/J.B./Earl Richards
All songs BMI
℗ & © 1989
GRUDGE RECORDS, a division of Compass Distributing, Inc., 37 N. Broadway, Nyack, New York, 10960

Monogram

# CARIBBEAN CRUISE
## TO 11 FABULOUS ISLANDS



849
Side One

AN AUTHENTIC
MUSICAL

1—CLASSES IN CHA CHA (Cuba)
2—TARLATANE (Meringue-Haiti)
3—LINSTEAD MARKET-DAYO (Jamaica)
4—YODEL MERENGUE (Dom. Republic)
5—STEEL BAND (Antiqua)
6—NO ME TOQUES (Danza-Puerto Rico)
7—LA CAMASA (Joropo-Venezuela)

LONG PLAYING UNBREAKABLE

33⅓ R.P.M.

MONOGRAM RECORDS INC. NEW YORK, N.Y.

Monogram

# CARIBBEAN CRUISE
## TO 11 FABULOUS ISLANDS

849
Side Two



AN AUTHENTIC
MUSICAL

1—RUM & COCA COLA
2—I'LL ALWAYS LOVE YOU CHA CHA (Cuba)
3—EL NEGRITO DEL BATEY (Merengue-Dom. Rep.)
4—TI RORO (Voodoo Drums-Haiti)
5—KUM TO PAPY (Calypso-Virgin Isle)
6—MARITIQUE BEGUINE (Marinique)
7—ADIEU FOULARD, ADIEU MADRAS
(Guadalupe)

LONG PLAYING — UNBREAKABLE

33⅓ R.P.M.

MONOGRAM RECORDS, INC. NEW YORK, N.Y.


SPANISH WORLD RECORDS, INC.
MONO
MONTILLA
MONO
FRSM-1746-2
Side A
YA LLEGO RAFAELITO CRUZ
1. CUMBIA COLOMBIANA (D.R. Guaracha
2. TU VIVES DENTRO DE MI (Fermin Arias) Bolero
3. QUE GRANDE ES NUESTRO AMOR (Fermin Arias) Bolero
4. BARRERAS (Isabel Morell) Vals
5. PECADO DE AMOR (D.R.) Bolero Ranchera
6. Y NO LO VOY A DECIR (Jose Lazaro Sosa) Guaracha
Rafaelito Cruz con Orquesta Orbital
FM-217
TRADEMARK REG. U.S. PAT. OFF. MARCA REGISTRADA




YA LLEGO RAFAELITO CRUZ

1. MI ALMA ES TUYA (Fermin Arias) Bolero
2. VOLANDO MIS BESOS (Amali Mendoza) Bolero Ranchera
3. SINFONIA Bolero
4. DEJA QUE DIGAN Bolero
5. VETE DE AQUI SALA Guaracha
6. UNION ETERNA (Primitivo Santos) Bolero

Rafaelito Cruz con Orquesta Orbital

FM-217


BORINQUEN
iris chacon
LADO B
AAD-1315
33 1/3 RPM
S T E R E O
1-SOLO ME DA RISA..4.28
2-LA MUSICA TU Y YO..2.44
3-ENTRE TUS BRAZOS..3.25
4-CELOS..2.48
AUTORES
1.Curet Alonso
2.C.Sinoue-C.Toro-C.Acosta
3.J.C.Nerona-M.Tibetti
4.Ver. Iris Chacon
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

# FIRST MEETING AFTER
# JOHNNY COLE



Stanley Records

Side A
AW #
14001
STEREO

1. FIRST MEETING AFTER (ASCAP) Cole-Roberts
2. TAKE THE SUN AWAY (ASCAP) Cole-Ward
3. SET ME FREE (ASCAP) Cole
4. HURT (ASCAP) Crane-Jacobs
5. SHAKE A HAND (ASCAP) Carmichael

Distributed by Album World, a division of International
Record Distributing Associates, Nashville, Tenn.

# FIRST MEETING AFTER
# JOHNNY COLE



Stanley Records

Side B
AW #
14001
STEREO

1. PARADISE (ASCAP) Cole
2. I FOUND ME TODAY (ASCAP) Cole-Tipton
3. HOW GLAD I AM (BMI) Harrison-Williams
4. MAYBE IT TURNED OUT FINE (ASCAP) Holland
5. FANNY'S HOUSE (ASCAP) Cole

Distributed by Album World, A division of International
Record Distributing Associates, Nashville, Tenn.




# "CHRISTMAS WITH RED SOVINE"

1. **BLUE CHRISTMAS–2:52**
   (J.Johnson/B.Hayes) Bibo Music Pub., ASCAP
2. **THAT NIGHT IN BETHLEHEM–2:50**
   (S. Waters) Power Play Music, BMI

**SIDE A**

© ℗1978 Gusto Records, Inc. Nashville, Tn.

**STARDAY SD 1040**

3. **A BED FOR BABY JESUS–2:05**
   (Kenny & Karen Ward) Power Play Music, BMI
4. **WHITE CHRISTMAS–3:15**
   (I. Berlin) Irving Berlin Music, ASCAP
5. **CHRISTMAS IS FOR KIDS–2:15**
   (B. Moore/D. & K. Tucker) Power Play Music, BMI
6. **THE LEGEND OF A CHRISTMAS ROSE–2:18**
   (D. & F. Daniels) 16th. Ave. Music, BMI

Distributed by Gusto Records 220 Boscobel St. Nashville, Tennessee 37213


GUSTO RECORDS
U.S.A.
INC.
Starday
"CHRISTMAS WITH
RED SOVINE"
1. SANTA IS A TEXAS COWBOY–2:38
(R. Hall) 16th. Ave. Music, BMI
2. FAITH IN SANTA–5:08
(C. Porch/J. Holcomb) Dusty Pants Music, BMI
SIDE B
© ℗ 1978 Gusto
Records, Inc.
Nashville, Tn.
STARDAY
SD 1040
3. RUDOLPH THE RED NOSED REINDEER–2:24
(J. Marks) St. Nicholas Music, ASCAP
4. WHAT DOES CHRISTMAS LOOK LIKE–2:35
(B. Moore/D. & K. Tucker) Power Play Music, BMI
5. HERE IT IS CHRISTMAS–2:50
(J. Langley/V. Williams) 16th. Ave. Music, BMI
Distributed by Gusto Records 220 Boscobel St. Nashville, Tennessee 37213

ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot®

COUNTRY CROSSROADS

DLP 3736

SIDE 1

M 56,389

JIMMY NEWMAN

1. Once Again 2:25
2. I'll Always Love You My Darling 2:28
3. You Don't Want Me To Know (J. D. Miller) 2:32
4. Do You Feel Like I Feel About You (J. D. Miller) 2:51
5. Dream, Why Do You Hurt Me So (J. D. Miller) 2:27
6. Angel Have Mercy (J. D. Miller) 2:16

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot®

COUNTRY CROSSROADS

DLP 3736

SIDE 2

M 56,390

JIMMY NEWMAN

1. Yesterday's Dreams 2:42
2. What Will I Do (J. D. Miller-Jimmy Newman) 2:35
3. Last Night 2:16
4. No Use To Cry 2:09
5. Oh What A Fool I Was To Fall For You 2:07

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


myrrh
MYR 1024A STEREO Ⓟ 1975/33⅓ RPM
THIS TIME, LORD
RAY PRICE
SIDE ONE
Made In UK
1 What I Want You To Be (Brown/Hall) 3.34
2 Bring Back The Springtime (Kaiser) 3.21
3 The Wonder Of It All (Dresser) 3.30
4 I Called His Name, He Took My Hand (Dresser) 2.37
5 I Need You Every Hour (adapt. Baker) 3.18
1. Canaanland Mus.
2, 5. Word Mus.
3, 4. Copyright Control
Copyright subsists in all recordings issued under this label.
Any unauthorised broadcast, public performance,
copying or re-recording in any matter whatsoever
will constitute infringement of such copyright.


myrrh
MYR 1024B/STEREO/℗ 1975/33⅓ RPM
THIS TIME, LORD
RAY PRICE
SIDE TWO
Made In UK
1 Dayspring Mus.
2-5 Copyright Control
1 Say "I Do" (Hildebrand) 2.58
2 That's My Lord (Dresser) 2.58
3 Don't Give Up When You're Down (Dresser) 3.45
4 One Of A Kind (Dresser) 3.15
5 Don't Wait For Sunday To Pray (Marchese/Russell/Trotta) 2.32
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will constitute infringement of such copyright.

DIGITAL

1

## Organ Spectacular

1. Verdi: Grand March from "Aida" ▪ 2. Clark: Trumpet Volumtary ▪ 3. Bach: Air on the G String ▪ 4. Schubert: Marche militaire No. 3 ▪ 5. Sullivan: The Lost Chord ▪ 6. Mendelssohn: Wedding March

NOEL RAWSTHORNE
at the Organ of Coventry Cathedral

Recorded in England
℗ 1984 Brian Culverhouse Productions

DS 38185
DS1 38185
STEREO
CRC

ANGEL



MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

DIGITAL

2

## Organ Spectacular

1. Sousa: The Stars and Stripes Forever ▪
2. Elgar: Pomp and Circumstance March No. 1 ▪
3. Trad.: Londonderry Air ▪ 4. Handel: Hallelujah Chorus ▪ 5. Wagner: Ride of the Valkyries

NOEL RAWSTHORNE
at the Organ of Coventry Cathedral

Recorded in England
℗ 1984 Brian Culverhouse Productions

DS 38185
DS2 38185
STEREO
CRC

ANGEL



MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

# Salt & Light Company

PINEBROOK RECORDING STUDIO

PB 1370
SIDE ONE

1. I'M GONNA RISE 2:05
   Tsapralis/Benson ASCAP
2. I'M NOT WHAT I WANT TO BE 2:54
   Gaither, Paxton/Gaither Music and
   Christian Grit Music Press ASCAP
3. I NEED YOU 2:28
   Masters/Lexicon ASCAP
4. WE ALL NEED EACH OTHER 6:00
   Hall/Danniebelle Music ASCAP

# Salt & Light Company

PINEBROOK RECORDING STUDIO

PB 1370
SIDE TWO

1. YOUR LOVE BROKE THROUGH
   Green, Fishkind, Stonehill ASCAP
2. FREE AT LAST -Gaither, Paxton
   Gaither Music and Christian Grit Music ASCAP
3. WHAT A DIFFERENCE YOU'VE
   MADE IN MY LIFE 4:54
   Milsap, Jordan/Gemini ASCAP
4. I CAN'T BELIEVE IT 3:07
   Keith and Melody Green/April Music ASCAP
5. IT'S LOVE TO ME - Masters, Aldridge
   PRAISE HIM - Masters, Aldridge 5:42

# Nate Beier

## Side One:

# Nate Beier

## Side Two:

33 rpm

1

SPA

℗ 1985




20053

**CHARLIE PARKER**

1 – **BIRD SONG**
2 – **COOL BIRD**
3 – **INSIDE OUT**
4 – **SOUL TIME**
5 – **BLUE DIAMOND**
6 – **SOUL INTERLUDE**

Distribuição: Movieplay Portuguesa
Sob Licença: Breakaway Records (U.K.)

RESERVADOS TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROÍBIDA A REPRODUÇÃO, O ALUGUER, O EMPRÉSTIMO E A EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO - FABRICADO EM PORTUGAL

33 rpm

2

SPA

℗ 1985




20053

**CHARLIE PARKER**

1 – **BIRDS NEST**
2 – **LONG TIME**
3 – **PURE DELIGHT**
4 – **BLUE LAMENT**
5 – **IT'S A SIN TO TELL A LIE**
6 – **DANCE TIME**

Distribuição: Movieplay Portuguesa
Sob Licença: Breakaway Records (U.K.)

RESERVADOS TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROÍBIDA A REPRODUÇÃO, O ALUGUER, O EMPRÉSTIMO E A EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO - FABRICADO EM PORTUGAL

SIDE ONE

# JUNIOR TUCKER

## DON'T TEST

1. ARE YOU READY
(featuring LT. STITCHIE)
2. DIS A DANCE
3. 16 (Into The Night)
4. LOVE IS THE STRONGEST EMOTION
5. COME DOWN

Written by: 1. H. Tucker/L. Tucker/Lt. Stitchie, 2. H. Tucker/L. Tucker/C. Brown, 3. Benny Mardones/Robert Tepper, 4. Lesson & Vale, 5. H. Tucker/L. Tucker

Distributed by
Dynamic Sounds
15 Bell Road,
Kingston 11
Tel: 9239138

Engineer: 1. Steven Stewart/Phillip Ziadie/Paul Borg, 2, 4. Barry O'Hare/Phillip Ziadie, 3. David Rowe/Fatta/Junior Edwards/Steven Stanley, 5. Steven Stanley/Paul Borg

Mixed by: 1, 5. Paul Borg assisted by Shane McEnhill, 2. Steven Stanley assisted by Shane McEnhill, 3. Steven Stanley, 4. Jeremy Allom

1, 2. Virgin Music (Publishers) Ltd/Copyright Control, 3. Warner Chappell/Copyright Control, 4, 5. Virgin Music (Publishers) Ltd

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STEREO
33⅓ RPM

DIX 93-B



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SIDE TWO

# JUNIOR TUCKER

## DON'T TEST

1. DON'T TEST
2. IN YOUR MIND
3. THE GROOVE
4. FEEL THE RHYTHM
5. AFRICAN SUNRISE

Written by: 1-4. H. Tucker/L. Tucker,
5. H. Tucker/R. Smith

Distributed by
Dynamic Sounds
15 Bell Road,
Kingston 11
Tel: 9239138

Engineer: 1, 2. Steven Stanley,
3. John Sharpe/Paul Borg,
4. Steven Stewart/Steven Stanley,
5. Phillip Ziadie

Mixed by: 1, 2. Steven Stanley,
3. Paul Borg, 4. Steven Stanley assisted by Leo Grant, 5. Jeremy Allom assisted by Leo Grant

Virgin Music (Publishers) Ltd

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Marketed by AVL
Manufactured in the UK

# THE LIGHTBEARERS

CFS-3408
Compatible Stereo



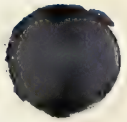
SIDE 1
33 1/3 RPM

1. SINCE JESUS CAME INTO MY HEART (Allen)
2. THE FATHER LOVES YOU (Salsbury)
3. WOULD YOU (Hawthorne, Red)
4. OH, HAPPY DAY (Skillings) solo: Rod Henry
5. OH, I NEED HIM (Crouch) solo: Chris Pederson

Recorded by Distinctive Impressions
Dwight Crumb (213) 794-1461
Manufactured by Custom Fidelity Co., Inc.

# THE LIGHTBEARERS

CFS-3408
Compatible Stereo



SIDE 2
33 1/3 RPM

1. HE TOUCHED ME (Gaither) / THE TOUCH OF THE MASTER'S HAND
   duet: Rod & Camille Henry
2. TWO HANDS (Coomes, Butler)
3. COME HOLY SPIRIT (Gaither)
4. MY TRIBUTE (TO GOD BE THE GLORY)
   (Crouch) solo: Camille Henry

Recorded by Distinctive Impressions
Dwight Crumb (213) 794-1461
Manufactured by Custom Fidelity Co., Inc.

The Ohio State University

Jazz Workshop

IN CONCERT

SM 1003 A

RI 2535A




1. The Jazzers"
   Ladd McIntosh
2. Spring Is Here"
   Rodgers and Hart
3. Blues Bittersweet
   Quincy Jones – Arr. Mike Gibbs
4. Forever Lost In My Mind's Own Eye"
   Ladd McIntosh

"Arranged by
Ladd McIntosh

Side 1

The Ohio State University

Jazz Workshop

IN CONCERT

SM 1003 B

RI 2535B




1. Someone Else's Blues
   Ladd McIntosh
2. Tin Good Junior
   Ladd McIntosh
3. This Is The Way It Is
   Ladd McIntosh
4. Climber
   Ladd McIntosh

Arranged by
Ladd McIntosh
Side 2

RCA

Lado 1 Estereo

109.4011 109.4011-A

# "MÚSICAS DOS FILMES DE JAMES BOND"

**O SATÂNICO DR. NO (Dr. No)**

1. JAMES BOND THEME. 61216607 *(Norman)3;02*

**MOSCOU CONTRA 007 (From Russia With Love)**

2. From Russia With Love. 61216615 *(Bart) 2;52*
3. 007. 61216623 *(Norman-Roberts) 3;36*



CINEMA 3

4. Girl Trouble. 61216631 *(Barry) 2:50*

**007 CONTRA A CHANTAGEM ATÔMICA (Thunderball)**

5. Thunderball. 61216640 *(Barry-Black) 2;26*
6. Mister Kiss Kiss Bang Bang. 61216658 *(Barry-Bricusse) 1:42*

**RAY MARTIN e sua orquestra**

**1979 RCA RECORDS — USA**

**℗ 1981 RCA CORPORATION**

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RCA

# Lado 2 Estereo

109.4011 109.4011-B

## "MÚSICAS DOS FILMES DE JAMES BOND"

**007 CONTRA GOLDFINGER (Goldfinger)**

1. Goldfinger. 61216666 *(Bricusse-Newley-Barry) 2;01*
2. Bond's lament. 61216674 *2;44*
3. Honey's Theme. 61216682 *2;41*

CINEMA 3

4. Galore's Theme. 61216690 *(Economides, Jr.) 2;32*

**O SATÂNICO DR. NO (Dr. No)**

5. Under the mango tree. 61216704 *(Norman) 2;28*
6. Jamaica jump up. 61216712 *(Norman) 2;47*

**RAY MARTIN e sua orquestra**

**1979 RCA RECORDS – USA**
**℗ 1981 RCA CORPORATION**

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APON®



STEREO STEREO

# FAVORITE SONGS OF BOHEMIA

Czech Polkas and Waltzes,
Sung by Various Soloists and
A. Dvorsky Orchestra

SIDE 1
APON-2438

STEREO
Z4RS-1118

Haj, husíčký, haj
Cestářská píseň
Danuška - Polka
Česká muzika
Soběkurská - Polka
Růžový květ
Jeteliček u vody

TRADE MARK® MARCA REGISTRADA · APON RECORD CORP., N.Y.C., N.Y. MADE IN U.S.A.

APON®

STEREO

# FAVORITE SONGS OF BOHEMIA

Czech Polkas and Waltzes,
Sung by Various Soloists and
A. Dvorsky Orchestra

SIDE 2

APON-2438

STEREO

Z4RS-1119

Až budou trumpety zpívat
Zelené háje
Tichá noc
Už je to dávno
Z Prahy až po Brno
Roztoužená - Polka
Loučím se s vámi, kamarádi

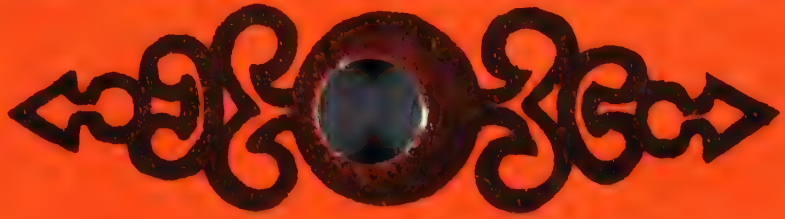
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Gospel
GOSPEL RECORD CO. NEWARK, N.J.
3076-A
3076-A
THE SENSATIONAL
SAVETTES
1. SONGS OF PRAISE
2. WHAT IF HE CAME TODAY
3. MEETING TONIGHT
4. YOUR TOMORROW MAY BE TOO LATE
5. THY WILL BE DONE


Gospel
GOSPEL RECORD CO. NEWARK, N.J.
3076-B
3076-B
THE SENSATIONAL
SAVETTES
1. SOON I WILL BE DONE
WITH THE TROUBLES OF THE WORLD
2. PRECIOUS LORD
3. BELOVED
4. HE SATISFIES
5. COMING HOME

SOUND-SLIDE PROJECTION 33⅓ RPM RECORD FOR

# THE MOUTH I LIVE IN



## THE AUTOBIOGRAPHY OF A TOOTH

(MANUAL VERSION)

Prepared in the interest of better dental health by
COLGATE with MFP

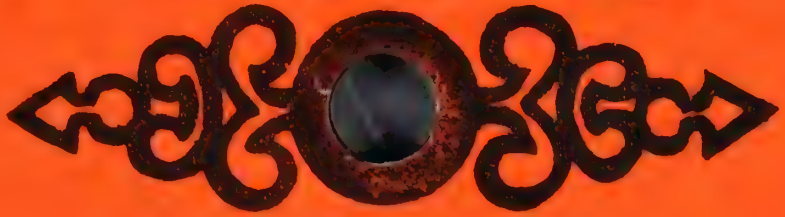
846W-4751

X4PK-4751

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SOUND-SLIDE PROJECTION 33⅓ RPM RECORD FOR

# THE MOUTH I LIVE IN



## THE AUTOBIOGRAPHY OF A TOOTH

(AUTOMATIC VERSION)

Prepared in the interest of better dental health by
COLGATE with MFP

**846W-4751**

X4PN-4752

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BONDAGE

RECORDS

©1965

TORTURA

No. 2

33⅓ RPM

SIDE ONE

BRLPLM-6900

AN EVENING

WITH THE

MARQUIS DE SADE


BONDAGE
RECORDS
©1965
TORTURA
No. 2
33⅓ RPM
SIDE TWO
BRLPLM-6900
AN EVENING
WITH THE
MARQUIS DE SADE

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

EMI




LC 0233

| GEMA | STEREO | 1C 063-30 129 A | Seite 1 |
|---|---|---|---|

℗ 1976 EMI Electrola GmbH.

## REFLEXE – STATIONEN EUROPÄISCHER MUSIK

## PLANCTUS

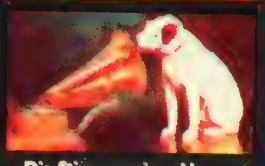
1. **Planctus cigne** (Clangam, filii)
(Anonym, Text nach Bruno Stäblein)
2. **4 Planctus aus Las Huelgas**
a) Plange Castilla - b) Quie dabit - c) Rex orbiit -
d) O mondialis
(Anonym, Text nach Higini Angles)

Studio der Frühen Musik · Andrea von Ramm, Sängerin · Richard Levitt, Sänger · Sterling Jones, Rabel morisco, Lira, Vielle · Thomas Binkley, Laute, Chitarra saracenica · unter Mitwirkung von Benjamin Bagby, Sänger

MADE IN ST 33 GERMANY

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

EMI




LC 0233

| GEMA | STEREO | 1C 063-30 129 B | Seite 2 |
|---|---|---|---|

℗ 1976 EMI Electrola GmbH.

## REFLEXE – STATIONEN EUROPÄISCHER MUSIK

## PLANCTUS

1. **Ples de tristor** (Giraut Riquier)
2. **Fortz chausa es que tot lo major dan** (Caucelm Faidit)
3. **Tristor et cuncti tristantur** (aus der Bordesholmer Marienklage, Text nach Friedrich Gennrich)

Studio der Frühen Musik · Andrea von Ramm, Sängerin · Richard Levitt, Sänger · Sterling Jones, Rabel morisco, Lira, Vielle · Thomas Binkley, Laute, Chitarra saracenica

MADE IN ST 33 GERMANY


Side 1 Stereo
LSP-4369 (ZPRS-5483)
RCA
Victor
Osmosis
1 Of War and Peace (In Part)
(Knox-Bechler-Steinborn-Comfort)
2 Beezlebub (Knox-Steinborn-Comfort)
3 Thoughts Often Stray (Knox-Bechler)
4 Sunrise (Steinborn)
5 Shadows (Boni-Mariano)
6 Adrift (Knox-Bechler-Comfort)
7 Sunlight (Knox-Bechler)
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# Side 2 Stereo

LSP-4369 (ZPRS-5484)

RCA

## Osmosis



Victor

1 Scorpio Rising (Clark)

2 Please Let Me Go (Knox-Mariano)

3 Geoffrey's Tune (Knox-Bechler)

4 Of War and Peace (In Full)
(Knox-Bechler-Steinborn-Comfort)

5 Sleep, My Love (Epilogue)
(Mariano)

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BURGUNDY
RECORDS
P. O. Box 1597 — Nashville, Tenn.
615) 297-1065
INSIDE OF YOUR LOVE
BUR-001-A
(PRP-42911)
HENRY LEWIS
INSIDE OF YOUR LOVE—2:43
MY MORNING THOUGHTS OF YOU—2:47
(C. H. Lewis, Jr.-Julian Jones)
WHY DOES IT HURT (Me Inside)?—2:10
SING ME SWEET SONGS OF LOVE—3:15
SLEEPY-EYED GIRL—3:47
All compositions by C. H. Lewis, Jr.
and Published by Henry Prod., LTD.
BMI unless otherwise noted

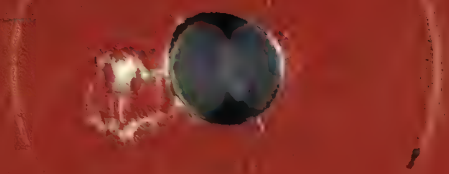
BURGUNDY

RECORDS

P. O. Box 1507 — Nashville, Tenn.
(615) 297-1065

# INSIDE OF YOUR LOVE

BUR-001-B
(PRP-42912)



## HENRY LEWIS

PRETTY LITTLE GIRL—3:58
Henry Prod., LTD.—BMI (C. H. Lewis, Jr.)

IF SHE WOULD FORGIVE ME—4:05
Four Star—BMI (C. H. Lewis, Jr.)

DARLING—2:58—Henry Prod., LTD.—BMI
(C. H. Lewis, Jr.)

THE LITTLE RINGER IN OUR HOUSE—3:18
Edgarwood—BMI (C. H. Lewis, Jr.)

# "VICTORY AT THEIR BEST"
# THE VICTORY CHOIR
## Tyree A.M.E. Church
## Philadelphia, Pa.

**Side 1**
**STEREO**
**33 1/3 RPM**



**TSR 003**

1. **The Righteous**
   (R. Rasberry)
2. **Can't No Body**
   (J. Cleveland)
3. **Sing**
   (Spiritual)
4. **Hung Up**
   (E.T. Clark)
5. **Grace**
   (Spiritual)

# "VICTORY AT THEIR BEST"
# THE VICTORY CHOIR
## Tyree A.M.E. Church
## Philadelphia, Pa.

**Side 2**
**STEREO**
**33 1/3 RPM**

**TSR 003**

1. **In Everything**
   (Wolf)
2. **Next Year This Time**
   (C.B. Mintz/M.S. Smith)
3. **Stand Up For Jesus**
   (L. Lewis)
4. **Hold On**
   (Spiritual)
5. **This Morning When I Rose**
   (A. Beadfond)

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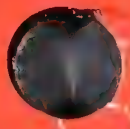
METRO MOB Records

Hitmaker Records/Metro Mob Records

# K-Mob

## Got Da Game F*cked Up - The EP

33 1/3 RPM STEREO
SIDE A
HIT03






**1. Chyna Girl 3:57**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Marvin Drummond, Jr., Herb 'H-Dub' White)
Recorded by Herb 'H-Dub' White at Uniqek Sound Studios, Washington, D.C.
Recorded by Michael McCormick at Digilog Recording Studios, Gaithersburg, MD
Mixed by Herb 'H-Dub' White, Rob Lewis and Chris Byrdy at World View Studios, Bethesda, MD

**2. Got Da Game F*cked Up 4:28**
(featuring Godmova & Ja'Bette Brown)
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Herb 'H-Dub' White,
Rob Lewis, LaKisha Herbert, Ja'Bette Brown)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at World View Studios by Chris Byrdy, Rob Lewis, Herb 'H-Dub' White

**3. Imaginations 4:40**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Rob Lewis)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White and Rob Lewis
Recorded and Mixed at Digilog Recording Studios
by Michael McCormick, Rob Lewis, Herb 'H-Dub' White
All songs Produced by Herb 'H-Dub' White except "Imaginations" Produced by Rob Lewis
and "Got Da Game F*cked Up" Produced by Herb 'H-Dub' White and Rob Lewis
for Hitmaker Productions. All songs Published by Myringo Music (BMI)
Executive Producers: Robert Lewis,
Herb White, Marvin Drummond, Jr.
Management: Metro Mob Entertainment

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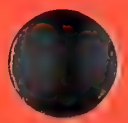
METRO MOB Records

Hitmaker Records/Metro Mob Records

# K-Mob

## Got Da Game F*cked Up - The EP

33 1/3 RPM STEREO
SIDE B
HIT03






**1. My Dogs 4:12**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Micheal Stroud, Matthew Plight, Herb 'H-Dub' White)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at Digilog Recording Studios by Michael McCormick, Rob Lewis, Herb 'H-Dub' White

**2. Blaze Da Weed 4:09**
(Kevin Coleman, Keenan Stephens, Matthew Plight, Herb 'H-Dub' White)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at Digilog Recording Studios by Michael McCormick, Rob Lewis, Herb 'H-Dub' White

All songs Produced by Herb 'H-Dub' White except "Imaginations" Produced by Rob Lewis
and "Got Da Game F*cked Up" Produced by Herb 'H-Dub' White and Rob Lewis
for Hitmaker Productions. All songs Published by Myringo Music (BMI)
Executive Producers: Robert Lewis,
Herb White, Marvin Drummond, Jr.
Management: Metro Mob Entertainment

Legal Rep: Wyz Girl Entertainment, Lita T. Rosario, Esq.

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# CHOPIN/LISZT

IRENE WEISS PEERY
Pianist

## *Side 1* *CHOPIN*

Etude, C minor, Op. 10 No. 12
(Revolutionary)

Prelude, A major, Op. 28 No. 7

Prelude, E minor, Op. 28 No. 4

Waltz, D flat, Op. 64 No. 1 (Minute)

Mazurka, A minor, Op. 7 No. 4

Polonaise, A flat, Op. 53

℗ 1980, J. C. Peery

# CHOPIN/LISZT

IRENE WEISS PEERY
Pianist

## *Side 2*

## *LISZT*

Paganini Etude No. 3,
G sharp minor
(La Campanella)

Liebestraum, A flat

Mephisto Waltz

℗ 1980, J. C. Peery


MALACO T.M.
WILLIE NEAL JOHNSON &
THE GOSPEL KEYNOTES
"I'M YOURS LORD"
MAL 4439
(MAL 4439-A)
SIDE 1
STEREO
1. "I'M YOURS LORD" 4:41
(R. Rambo) Benson Music/BMI
2. "HE BROUGHT ME JOY" 4:31
(Willie Johnson) Kosciusko Music/SESAC
3. "GOING TO A PLACE" 5:36
(Willie Johnson) Kosciusko Music/SESAC
4. "THROW DOWN THE STONE" 4:52
(Frank Williams) Malaco Music/BMI
PRODUCED BY: FRANK WILLIAMS
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MALACO T.M.
WILLIE NEAL JOHNSON &
THE GOSPEL KEYNOTES
"I'M YOURS LORD"
MAL 4439
(MAL 4439-B)
SIDE 2
STEREO
1. "WITHOUT YOU" 4:54
(Robert Williams) Malaco Music/BMI
2. "I'LL NEVER TURN MY BACK" 5:30
(Willie Johnson) Kosciusko Music/SESAC
3. "YOU CAN'T BEAT GOD GIVING" 4:26
(Traditional "Special Arrangement" by Robert Williams) Malaco Music/BMI
4. "IF SERVING GOD IS WRONG" AKA "IF LOVING YOU IS WRONG" 4:30
(H. Banks, R. Jackson, C. Hampton) Irving Music/BMI
PRODUCED BY: FRANK WILLIAMS
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Paramount Records
A GULF+WESTERN COMPANY
CENTRAL PARK
D.J. Copy
Not for Sale
STEREO
PAS-1036
℗1974 Paramount Records
SIDE 1
(PAS-1036-A)
1. SOMEONE TELL ME MY NAME
(C. Sannino) 2:52
2. EDDIE BELL
(C. Sannino) 3:04
3. THERE'S AN ISLAND
(C. Welch-M. Gilutin-B. Meshel) 3:10
4. BOSTON LADY
(B. Flax-L. Lambert) 2:56
5. WHEN THE DREAM IS OVER
(C. Sannino) 2:05
Produced by
Harry Ascola & Pete Dino
All selections ASCAP
PARAMOUNT RECORDS/DISTRIBUTED BY FAMOUS MUSIC CORP., NEW YORK 10023/A G+W COMPANY

Paramount Records

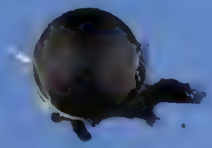
A GULF + WESTERN COMPANY

# CENTRAL PARK

D.J.Copy
Not for Sale

STEREO
PAS-1036

℗ 1974 Paramount Records



SIDE 2
(PAS-1036-B)

1. BORROWED TIME
   (J. Hill-J. Weber-B. Soden-S. Michlin) 3:16
2. AMERICAN GYPSY
   (T. Griffith) 3:17
3. TAKIN' A WHOLE LOT MORE THAN SHE LEAVES (S. Sams) 2:59
4. ON THE HIGHWAY
   (C. Sannino) 2:53
5. I WROTE A SONG
   (C. Sannino) 3:02

Produced by
Harry Ascola & Pete Dino
All selections ASCAP

PARAMOUNT RECORDS/DISTRIBUTED BY FAMOUS MUSIC CORP., NEW YORK 10023/A G + W COMPANY

# JEAN CARRINGTON COOK

## Pianist

**Carnaval op. 9 by Schumann**

**Préambule**
**Pierrot**
**Arlequin**
**Valse Noble**

Side 1
(31728)

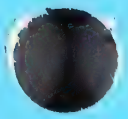


Stereo

**Eusebius**
**Florestan**
**Coquette**
**Réplique**
**Papillions**
**A.S.C.H. — S.C.H.A. (dancing letters)**
**Chiarina**
**Chopin**
**Estrella**
**Reconnaissance**
**Pantalon et Columbine**
**Valse allemande**
**Paganini**
**Aveu**
**Promenade**

# JEAN CARRINGTON COOK
## Pianist

Side 2
(31728)



Stereo

**Carnaval (continued)**
- **Pause**
- **Marche des Davids bundler contre les Philistins**

**Sonate in E min. by Grieg**
- **Allegro Moderato — Fiords**
- **Andante Molto — cantabile**
- **Alla Menuetto — Gnomes**
- **Molto Allegro — Dance of the Snow Queen's Furies**


PHILIPS
DIGITAL RECORDING
33 1/3
STEREO
28PC-14
MADE IN JAPAN
1
Symphony No. 8 in E flat
Chorus
BOSTON SYMPHONY ORCHESTRA
conducted by SEIJI OZAWA

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PHILIPS

# PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

2EPC 14 | 2

MADE IN JAPAN

Gustav Mahler

## Symphony No. 8 in E flat

II. Teil

Schlußszene aus "Faust"

Vocal Soloists

Chorus

BOSTON SYMPHONY ORCHESTRA

conducted by SEIJI OZAWA

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PHILIPS
DIGITAL RECORDING
33 1/3
STEREO
28PC-15
MADE IN JAPAN
3
Gustav Mahler
Symphony No. 8 in E flat
II Teil
Schlußszene aus "Faust"
continued
Vocal Soloists
Chorus
BOSTON SYMPHONY ORCHESTRA
conducted by SEIJI OZAWA
MANUFACTURED BY NIPPON PHONOGRAM CO. LTD.


PHILIPS
DIGITAL RECORDING
33 1/3
STEREO
28PC-15
MADE IN JAPAN
4
Gustav Mahler
Symphony No. 8 in E flat
II. Teil
Schlußszene aus "Faust"
Concertgebouw
Vocal Soloists
Chorus
BOSTON SYMPHONY ORCHESTRA
Conducted by SEIJI OZAWA

# THE MAGGIE VALLEY HILLBILLYS



GP700

Side One

1. Going down the road feeling bad / Public Domain
2. Salty dog blues / Z. & W. Morris
3. Foggy Mountain Breakdown / E. Scruggs
4. Petticoat Junction / P. Hennings & C. Massey
5. My Little Girl / Unknown

THE MAGGIE VALLEY HILLBILLYS



GP 700

Side Two

1. Wonder how the old folks are
   at home / A. P. Carter
2. Bill Cheatum / Public Domain
3. Maiden Prayer / Public Domain
4. Ruby / Public Domain
5. Sower wood mountain/ Public Domain
6. Where would I go but to
   the Lord / Public Domain


BOW
WHITE
RECORDS
THE ANCHORMEN QUARTET
"SOMETHING WORTH LIVING FOR"
Side 1
Stereo
31 905
1. PRAYER IS THE KEY (2:42)
2. TEN THOUSAND YEARS (3:00)
3. OLD TIME CHRISTIAN (1:30)
4. THEN I MET JESUS (3:16)
5. WHAT A HAPPY DAY (1:35)


BOB WHITE RECORDS
THE ANCHORMEN QUARTET
"SOMETHING WORTH LIVING FOR"
Side 2
Stereo
BW 1004
1. THE LIGHTHOUSE (2:55)
2. I'LL SOON BE GONE (2:05)
3. THROUGH IT ALL (2:15)
4. THE NIGHT JESUS SAVED MY SOUL (2:30)
5. SOMETHING WORTH LIVING FOR (3:22)

TRAIL RECORDS

# THE VIRGINIANS QUARTET

## BECAUSE. . . .

TSRC-745339
STEREO

33⅓ RPM
Side One

1. HE BECAME A LIVING PART OF ME—3:02 (Tunnell) BMI
2. STANDING BY THE RIVER—3:00 (Easterling) SESAC
3. I'LL SOON BE GONE—2:00 (Hemphill) BMI
4. WHY ME—3:36 (Kristofferson) BMI
5. KING JESUS—2:49 (Delamont) BMI

Tri-State Recording Co. Kingsport, Tenn.

TRAIL RECORDS

# THE VIRGINIANS QUARTET

## BECAUSE. . . .

TSRC-745339
STEREO

33⅓ RPM
Side Two

1. BECAUSE HE LIVES—3:54 (Gaither) BMI
2. HE'S MORE THAN JUST A SWEAR WORD—2:33 (Enloe) BMI
3. WITHOUT HIM—3:19 (LeFevre) BMI
4. TOURING THAT CITY—2:57 (Lane) BMI
5. WILL YOU BE AMONG THE MISSING?—2:48 (Jensen) BMI

Tri-State Recording Co., Kingsport, Tenn.

GOSA

# DOMINGO SANTO

GOSA-900

LADO 1

1. LOS POLLOS (Domingo Santo) (3:07)
2. SONAMBULO (Domingo Santo) (5:32)
3. NO ME QUIERO CASAR (Domingo Santo) (4:38)
4. QUE MUJER (Domingo Santo) (3:29)

Distributed by TAURUS SOUND INC.
5410 PARK AVE.
W.N.Y., N.J. 07093

Made in U.S.A.

# GOSA

## DOMINGO SANTO

GOSA-900 LADO 2

1. YA LO SABIA (Domingo Santo) (4:55)
2. MAL DE AMOR (Domingo Santo) (4:12)
3. NO SE QUE VOY A HACER (Domingo Santo) (3:45)
4. QUE ES LO QUE PASA (Domingo Santo) (3:03)

Distributed by TAURUS SOUND INC.
5410 PARK AVE.
W.N.Y., N.J. 07093

Made in U.S.A.


REMO
RECORDS
CAVERO 71
JUAN CAVERO Y SU CONJUNTO
LPR-1568
LADO A
33⅓ RPM
STEREO
1. EL BRUJO - Paseo
Diego Espinosa
2. ÑATITA - Merequetengue
Julio C. Murillo
3. DE MEDIO LAO - Paseito
Chico Cervantes
4. EL MILAGRO DE TUS OJOS - Go-Go
J. Zeller-Falcon
5. LA PIRAGUA-EL CONEJO
José Barros-H. Ferreyra
6. ESE MUERTO NO LO CARGO YO - Paseito
Graciela Arango Tobón


REMO
RECORDS
CAVERO 71
JUAN CAVERO Y SU CONJUNTO
LPR-1568
LADO B
33⅓ RPM
STEREO
1. LA GOTA GORDA - Maestramza
Adolfo Echeverria
2. EL MISTERIO - Porro
D. R.
3. NO SON LAS ROSAS - Guaracha
Patricio Barba
4. CUMBIA COSTEÑA - Cumbia
Patricio Barba
5. POR ESO ESTAMOS COMO ESTAMOS - Guaracha
D. R.
6. ANA MARIA - Cumbia
Patricio Barba

# TAINO

RECORDS

LA VOZ INFANTIL DE

## CARLOS ALBERTO

ACOMPAÑAMIENTO MUSICAL:

DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA

LP - 001

VOL 1

STEREO

LADO A

1. LA MULATA DOROTEA
2. MUCHACHITA LARENSE
3. LA INDIA CARIBE
4. TRIGUEÑA HERMOSA
5. BAILANDO EL CARABINE
6. EL VENDEDOR QUE NO FIA

# TAINO

RECORDS

LA VOZ INFANTIL DE

## CARLOS ALBERTO

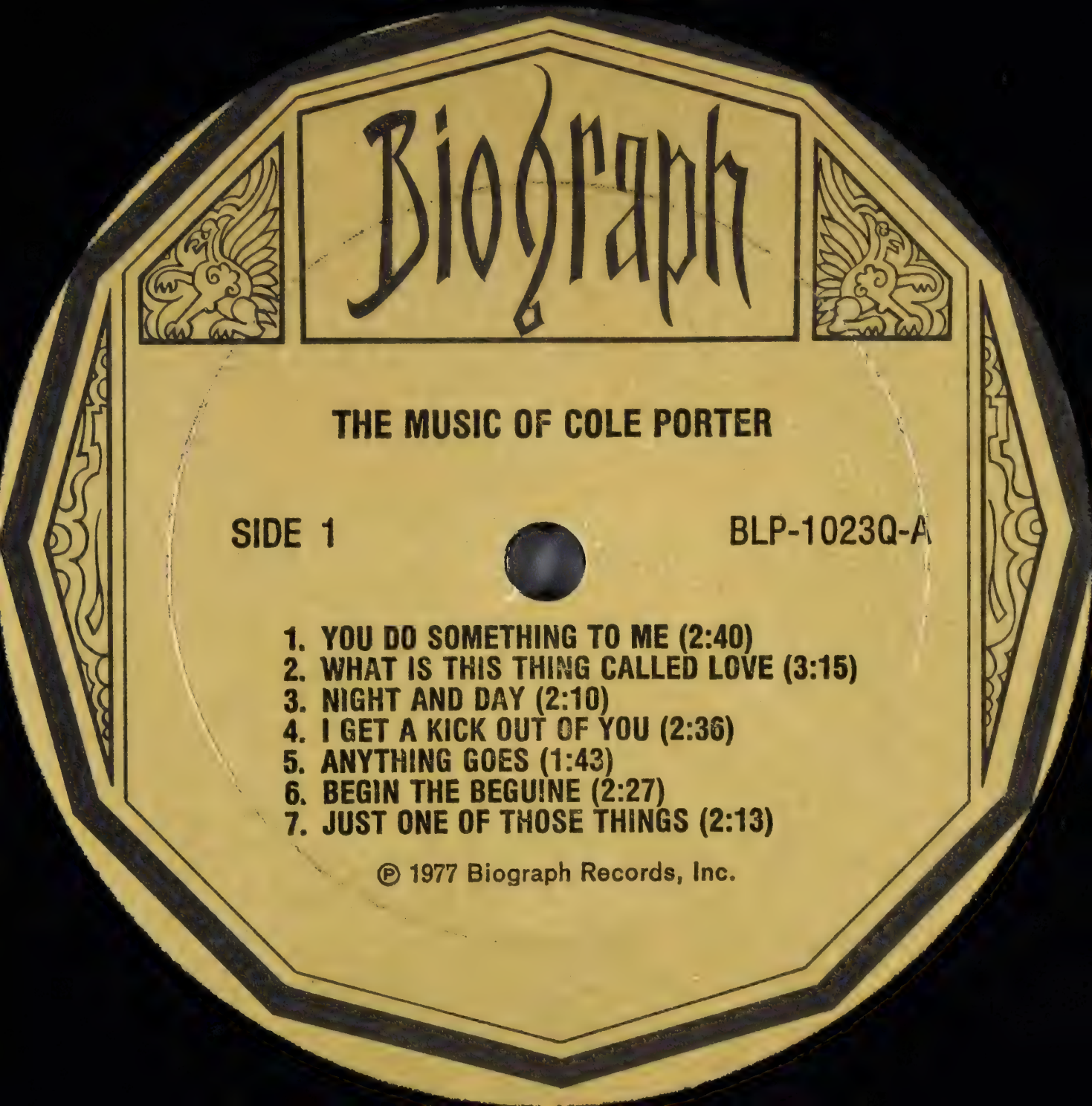
ACOMPAÑAMIENTO MUSICAL:

DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA

LP - 001
VOL 1

STEREO
LADO B

1. NIÑO CAMPESINO
2. TODO ES PARA ELLA
3. AGUINALDO DE LAS FLORES
4. BELLO AMANECER
5. RECUERDO
6. A TOTONILCO


Biograph
THE MUSIC OF COLE PORTER
SIDE 1
BLP-1023Q-A
1. YOU DO SOMETHING TO ME (2:40)
2. WHAT IS THIS THING CALLED LOVE (3:15)
3. NIGHT AND DAY (2:10)
4. I GET A KICK OUT OF YOU (2:36)
5. ANYTHING GOES (1:43)
6. BEGIN THE BEGUINE (2:27)
7. JUST ONE OF THOSE THINGS (2:13)
© 1977 Biograph Records, Inc.


Biograph
THE MUSIC OF COLE PORTER
SIDE 2
BLP-1023Q-B
1. IN THE STILL OF THE NIGHT (2:12)
2. IT'S DE-LOVELY (2:33)
3. ROSALIE (2:26)
4. MY HEART BELONGS TO DADDY (2:16)
5. WUNDERBAR (2:56)
6. I LOVE PARIS (2:05)
7. C'EST MAGNIFIQUE (2:10)
℗ 1977 Biograph Records, Inc.



# JOHN & SANDY PAYTON

*Side 1*

*Stereo*

SLP-1001

1. SWEET HALLELUJAHS - 2:16
2. I JUST CAME TO TALK - 2:48
3. TOUCH THE HEM OF HIS GARMENT -
4. ONLY JESUS CAN SATISFY - 3:15
5. WONDERFUL DAY - 1:54
6. SWEET, SWEET SPIRIT - 3:12




# JOHN & SANDY PAYTON

*Side 2*

*Stereo*

SLP-1001

1. THE EASTERN GATE - 2:54
2. IT PAYS TO SERVE JESUS - 4:30
3. REDEEMING LOVE - 2:11
4. HOLD TO GOD'S UNCHANGING HAND - 2:48
5. NOW IT'S ALL OVER - 4:18

54.9410

# A

ESTEREO 33 R.P.M.

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**Edita: DIAL DISCOS, S.A.**

Depósito Legal: M-31262-1987 S.G.A.E.

## LA MUSICA EN LA ERA DEL DESCUBRIMIENTO Vol. 3

## JUAN DE TRIANA / TALLER ZIRYAB

1. BENEDICAMUS DOMINO - 2. BENEDICAMUS DOMINO
3. DEUS IN ADJUTORIUM - 4. PINGUELE RRESPINGUETTE - 5. JUSTE JUDEX - 6. NO PUEDES QUEXAR AMOR - 7. ¿QUERER VIEJA YO?
8. ¿QUIÉN VOS DIO TAL SEÑORÍO?
9. DÍNOS MADRE DEL DONÇEL
10. MARAVÝLLOME DÉL

(P) 1987 DIAL DISCOS, S.A.
Fabricado en España

54.9410

# B

ESTEREO 33 R.P.M.

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**Edita: DIAL DISCOS, S.A.**

Depósito Legal: M-31262-1987 S.G.A.E.

## LA MUSICA EN LA ERA DEL DESCUBRIMIENTO Vol. 3

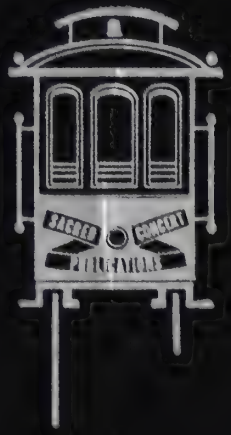
**JUAN DE TRIANA / TALLER ZIRYAB**

1. JUIZIO FUERTE SERA DADO - 2. CON TEMOR BIVO
3. AQUELLA BUENA MUJER - 4. LA MOÇA QUE LAS CABRAS CRÍA - 5. SEÑORA QUAL SOY VENIDO
6. DE MI PERDIDA ESPERANÇA - 7. YA DE AMOR ERA PARTIDO - 8. NO CONSIENTO NI ME PLAZE - 9. POR BEVER COMADRE
10. O PENA QUE ME CONBATES

(P) 1987 DIAL DISCOS, S.A.
Fabricado en España

CUSTOM
SPECTRUM
RECORDS

# LARRY and DEVORAH TITUS
# SING UNTO THE LORD

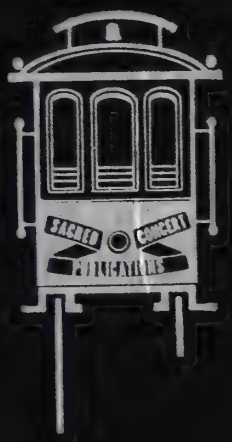



SIDE ONE
GSR-CS-1594-A
STEREO

1. ISN'T IT WONDERFUL
2. IF I BE WORTHY
3. MY SOUL O'ERFLOWS
4. MAKE ME A BLESSING
5. I'VE DISCOVERED THE WAY OF GLADNESS
6. TO BE USED OF GOD

CUSTOM
SPECTRUM
RECORDS

# LARRY and DEVORAH TITUS
# SING UNTO THE LORD




SIDE TWO
GSR-CS-1594-B
STEREO

1. LEANING ON JESUS
2. THAT I MIGHT KNOW
3. DOWN FROM HIS GLORY
4. NOTHING BUT THE BLOOD
5. THE KING AND THE BEGGAR
6. I'LL BE A FRIEND




RECORDS

KS 111

SIDE ONE

# THE STORY OF "ALADDIN AND THE MAGIC LAMP"

## THE KID STUFF REPERTORY CO.

10:32

Kid Stuff Records Distributed by
I. J. E. Distributing, Inc.
450 N. Park Road
Hollywood, Fla. 3302[illegible]

℗ © 1978


Kid
STUFF
RECORDS
KS 111
SIDE TWO
THE STORY OF "ALADDIN
AND THE MAGIC LAMP"
THE KID STUFF REPERTORY CO.
11:45
Kid Stuff Records Distributed by
I. J. E. Distributing, Inc.
450 N. Park Road
Hollywood, Fla. 33021
℗ ©1978

# PUERTO RICO...
# ME ENCANTA..!
# TOPO GIGIO




LPV-02

side A
33 1/3 R. P. M.

1.- LA BAMBA
2.- PATA PATA
3.- TIRITANDO
4.- BESAME MUCHO
5.- SOMBRAS
6.- LA MARCHA DE LOS BARITOS

VELVET RECORDS, INC. - 124 W. 29th St. Hialeah, Fla.

# PUERTO RICO...
# ME ENCANTA..!
## TOPO GIGIO




LPV-102

side B
33 1/3 R. P. M.

1.- NOCHE DE PAZ
2.- ROSARIO
3.- LA FLOR DE LA CANELA
4.- VALS DE LA DESPEDIDA
5.- QUE LO CUMPLA FELIZ

VELVET RECORDS, INC. - 124 W. 29th St. Hialeah, Fla.

KING  DAVID

# SOMETHING OLD — SOMETHING NEW

## LARRY AHLBORN

Produced by

COL. DAVE MATHES PRODUCTIONS

**DM-6006**
(SO12110)
**STEREO**
33⅓ RPM
Side One

1. FAMILY OF GOD (3:34)
2. UNCLOUDED DAY (2:04)
3. LOOK WHAT'S HAPPENED (2:08)
4. JESUS MY WONDERFUL LORD (3:11)
5. IT IS NO SECRET (2:27)

KING  DAVID

# SOMETHING OLD — SOMETHING NEW

## LARRY AHLBORN

Produced by

COL. DAVE MATHES PRODUCTIONS

**DM-6006**
(SO12111)
**STEREO**
33⅓ RPM
Side Two

1. I'M ON MY WAY (3:00)
2. THE KING IS COMING (2:05)
3. HEAVEN (3:21)
4. WHAT A PRECIOUS FRIEND (2:52)
5. WHAT A FRIEND IN JESUS (1:59)




# STRINGS OF PRAISE GOSPEL SINGERS

## "JESUS DIED AT CALVARY"

**STEREO**

**SIDE ONE**

**HSG-168**

JESUS DIED AT CALVARY (1:43)
RISE AND SHINE (1:50)
JESUS HAS MADE THE WAY (2:23)
LIFT YOUR EYES TO JESUS (2:20)
SHOUTING ON THE HILLS OF GLORY (2:15)
WASTED YEARS (2:30)




STRINGS OF PRAISE
GOSPEL SINGERS

"JESUS DIED AT CALVARY"

STEREO

HSG-168

SIDE TWO

WALKING AND TALKING (1:44)
WHO WILL SING FOR ME (2:15)
KING'S HIGHWAY (2:41)
NOW'S THE TIME, NOT TOMORROW (1:56)
RIVER OF LOVE (2:28)
I WOULDN'T MISS IT, WOULD YOU (2:33)


PRONTO
PERET
Ponme la mano,
CARIDAD
PTS-1007
STEREO
SIDE 1
33⅓ RPM
1. Ponme la mano, CARIDAD (Eduardo Saborit) 3:40
2. Una Lágrima (Nueva Versión) (G. Monreal - M. Monreal - Francisco G.) 3:14
3. El Garrotin (Pedro P. Calaf) 2:55
4. El preso número nueve (Hnos, Cantoral) 3:28
5. Si yo fuera rico (If I were a rich man) (S. Harnick - J. Nock - J. Deus) 2:28
License by: Ariola-Eurodisc, S.A.
Produced By: PERET
℗ 1973
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


PRONTO
PERET
Ponme la mano,
CARIDAD
PTS-1007
STEREO
SIDE 2
33⅓ RPM
1. El Mosquito (Adapt. Pedro P. Calaf)
(Krieger - Densmore - Manzarek) 3:37
2. Mi Santa (Pedro P. Calaf) 4:37
3. Medio Amigo (Mig amic) (Pedro P. Calaf) 2:50
4. Canto porque quiero (Pedro P. Calaf) 3:20
5. Si alguna vez (Pedro P. Calaf)
3:21
License by: Ariola-Eurodisc, S.A.
Produced By: PERET
℗ 1973
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

CON SOR ANGEL TORRES
Y SU CONJUNTO

LOZANO
RECORDS

LP - 035 - A
STEREO

1. CAMINAN LAS NUBES - JULIO RODRIGUEZ BURGOS
2. MERENGUE NAVIDEÑO - JOSE ORTIZ
3. SON LOS NERVIOS - JOSE ORTIZ
4. SI TU ME QUISIERAS
   JOSE ORTIZ
5. NO TE PERDONAMOS
   JOSE ORTIZ

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

CON SOR ANGEL TORRES
Y SU CONJUNTO

LOZANO RECORDS

LP - 035 - B

STEREO

1. A BEBER QUE NADIE ES CHIVO - JOSE ORTIZ
2. EL DIVORCIO DEL GAGO - JOSE ORTIZ
3. ALEGRE VENIMOS - JOSE ORTIZ
4. A MI PATRIA
   JOSE ORTIZ
5. EL GAGO EN CARCAJADAS
   JOSE ORTIZ

Flor-Mex

# ESTO ES NAVIDAD

## CESAR CASTRO

Una produccion
D. D. Record

FM-134
LADO A

1. CUANDO MAS TE AMABA
2. ME DA DOLOR
3. LINDA NAVIDAD
4. COMO VIENE NOCHEBUENA
5. REGALO DE NAVIDAD

Letra y Musica: CESAR CASTRO

Flor-Mex

# ESTO ES NAVIDAD

## CESAR CASTRO

Una produccion
D. D. Record

FM-134
LADO B

1. POR UN LOCUTOR
2. MUJER TRAICIONERA
3. CUANDO LLEGA NAVIDAD
4. SIGUE TU CAMINO
5. NAVIDAD CON MIS AMIGOS

Letra y Musica: CESAR CASTRO

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Toshiba RECORDS

STEREO

# 琴古流尺八山口五郎の三曲

## ―山田流箏曲篇その二―

尺八

33⅓ 回転

1

TH-60136

(TH-60136-A)

1. 七福神

浄瑠璃―(歌)中田博之

(箏)高野和之　(三弦)久松君博

箏歌―(歌)梅津博藤、石倉松京

(箏)藤村博巳、中村緑幸　(三弦)東博香

(尺八)山口五郎

2. 松上の鶴

(歌)中田博之、菊池博音

(箏)高野和之、中村緑幸

(箏地)久松君博　(三弦)東博香

(尺八)山口五郎

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MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Toshiba RECORDS

STEREO

# 琴古流尺八山口五郎の三曲

## ―山田流箏曲篇その二―

尺八

33⅓ 回転

2

TH-60136

(TH-60136-B)

1. ほととぎす

(歌・三弦)高橋米清

(歌・箏)高橋正子

(尺八)山口五郎

2. 五段砧

(歌・箏)増渕任一

(尺八)山口五郎

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Toshiba RECORDS

STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転



3

TH-60137

(TH-60137-A)

1. 松竹梅

(歌・箏)鈴木清寿　(箏)木村知寿美

(歌・三弦)山口保寿美

(尺八)山口五郎

2. 八千代獅子

(歌・三弦)山口保寿美

(箏替手)大谷都寿美　(箏本手)木村知寿美

(尺八)山口五郎

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Toshiba RECORDS

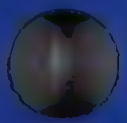
STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転



4

TH-60137

(TH-60137-B)

1. 長恨歌

(歌・箏)藤井千代賀

(歌・箏)岸辺美千賀

(歌・三弦)岸辺百代

(尺八)山口五郎

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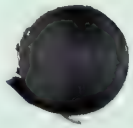
# PRAY

Virtue

# HE WILL ANSWER

## THE
## EMMA CREAMER SINGERS

SIDE 1
STEREO
33 1/3 RPM



PV-4183-A
℗ 1983
PRAY/VIRTUE
RECORDS
Recorded &
Mixed by:
Frank &
Mary Ann
Virtue

1. **CALL ON JESUS** (5:48)
   Arranged - Emma Creamer
   Lead - Emma Creamer
   Pub. Mary Hill Music (BMI)
2. **WHERE JESUS IS** (3:33)
   Arranged - Emma Creamer
   Pub. Mary Hill Music (BMI)
3. **I COME TO THE GARDEN ALONE** (6:00)
   Arranged - Emma Creamer
   Lead - Emma Creamer
   Pub. Mary Hill Music (BMI)
4. **BLESS ME LORD** (4:08)
   (B.C&S - Houston, Texas)
   Lead - Delnora Roberts

RECORDED & MASTERED BY VIRTUE, 1618 N. BROAD ST., PHILA PA 19121

# PRAY

Virtue

## HE WILL ANSWER

## THE
## EMMA CREAMER SINGERS

SIDE 2
STEREO
33 1/3 RPM



PV-4183-B
℗ 1983
PRAY/VIRTUE
RECORDS

Recorded &
Mixed by:
Frank &
Mary Ann
Virtue

5. I'M GLAD THE LORD CHOSE ME (5:32)
(Curtis Lewis)
Lead - Emma Creamer
Pub. Mary Hill Music (BMI)

6. NOTHING BUT THE BLOOD (3:32)
Arranged - Ramona Howard
Pub. Mary Hill Music (BMI)

7. IN SHORT, HE'S MY EVERYTHING (7:34)
(L. Ramona Howard)
Lead - Tammy Lindsay
Pub. Mary Hill Music (BMI)

8. HE KEEPS DOING GREAT THINGS (4:10)
(Tessie Hill)
Lead - Emma Creamer

RECORDED & MASTERED BY VIRTUE, 1618 N. BROAD ST., PHILA. PA. 19121

# Q-KEY

## "MOMENTOS..."
## LATIN STRINGS

**STEREO**
**QK-4007**



**SIDE A**

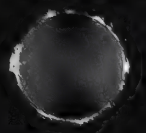
1. **STELLA BY STARLIGHT** – Clásica
   Victor Young - N. Washington
2. **CONCIERTO DE VARSOVIA** – Clásica
   R. Addinsell
3. **ROMEO Y JULIETA** – Clásica
   Tschaikovsky
4. **EL LAGO DE LOS CISNES** – Clásica
   Tschaikovsky
5. **BESAME MUCHO** – Clásica
   Consuelo Velázquez
6. **CONCIERTO DE GRIEG** – Clásica
   D. A. R.

**PRODUCCION:**
**Q-KEY Ⓟ 1974**

# Q-KEY

## "MOMENTOS..."
### LATIN STRINGS

**STEREO**
**QK-4007**



**SIDE B**

1. **LA CANCION DEL MOLINO ROJO** – Clásica
   G. Auric - W. Engvich
2. **RAPSODIA SUECA** – Clásica
   C. Wildman
3. **QUINTA SINFONIA** – Clásica
   Tschaikovsky
4. **LA STRADA** – Clásica
   Rota - Galdieri
5. **TERCERA SINFONIA** – Clásica
   Brahms - Arr. Gandelman
6. **REVERIE** – Clásica
   Schumann

**PRODUCCION:**
Q-KEY Ⓟ 1974




# I Am Glad For The Cross

1
SIDE
CS 7847

First Baptist Church

**I Am Glad For the Cross**
3:17
**Just In Time**
2:24
**Give Yourself to Jesus**
5:01
**Oh To Be Kept By Jesus**
2:45

A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania


BALDWIN
I Am Glad
For The Cross
2
SIDE
CS 7847
First Baptist Church
Certainly Lord
2:24
Clean Heart
3:34
Since I Met Jesus
4:48
I'll Never Worry
4:40
A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania

Page RECORDS

Presents

# PATTY LOOMAN

## PLAYING THE DULCIMER

### THE HAMMERED DULCIMER

33 1/3 RPM

SLP 602
SIDE A

1 WILDWOOD FLOWER 1:45
2 DARLING NELLIE GRAY 1:29
3 BILL BAILEY & YELLOW ROSE OF TEXAS :53
4 LIFE IS LIKE A MOUNTAIN RAILWAY :53
5 HOW GREAT THOU ART 1:37
6 BEYOND THE SUNSET 1:38
7 IT IS NO SECRET 2:22
8 ANGLE WORM, RED RIVER VALLEY & RED WING 1:54
9 GOLDEN SLIPPERS 1:02

Page RECORDS

Presents

# PATTY LOOMAN

## PLAYING THE DULCIMER

### THE HAMMERED DULCIMER

33 1/3 RPM

SLP 602
SIDE B

1 MEDLEY OF WALTZES (West Virginia, Ohio & Kentuckey) 3:20
2 SOMEWHERE MY LOVE 1:53
3 JESU (Joy Of Man's Desire) :59
4 BEER BARREL POLKA 2:05
5 WHAT A FRIEND WE HAVE IN JESUS 1:27
6 AMAZING GRACE 1:10
7 INDIAN LOVE CALL 1:55
8 LORENA 1:39

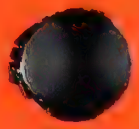

Marca Registrada Prensado en USA
QUIERO SABER
EL INTERNACIONAL NEGRITO DEL BATEY
ALBERTO BELTRAN
BLP-1515
High Fidelity
Lado A
33⅓ RPM
1. QUIERO SABER (Alberto Videz) Bolero
2. MARIA MORENA (Luisin Landaez) Montuno
3. LIBRE DE PECADO (Nelson Navarro) Bolero
4. TABOGA (Ricardo Fabrega) Bolero
5. POR EL OJO DE LA SERRADURA (Luisin Landaez) Guaracha
6. CAMBIA EL TUMBAO (Derechos Reservados) Guaracha
MADE IN U.S.A. BY B.M.C. RECORD DIST. CORP.


B.M.C.
Marca Registrada Prensado en USA
QUIERO SABER
EL INTERNACIONAL NEGRITO DEL BATEY
ALBERTO BELTRAN
BLP-1515
High Fidelity
Lado B
33⅓ RPM
1. "HAIDA HUO" (A. A.) Guaracha Haitiana
2. NO ME INTERESA (Rafael Colon) Bolero
3. NO SEAS ASI (Luisin Landaez) Bolero
4. LUEGO DESPERTAR (Gloria Beltran C.) Bolero
5. TODO LO QUE SE (Alberto Videz) Bolero
6. FIESTA CIBAENA (Tono Abreu) Merengue
MADE IN U.S.A. BY B.M.C. RECORD DIST. CORP.

# TROPICAL

## ALTA FIDELIDAD

## EXITOS DE ODILIO GONZALEZ



TRLP 4575
(CLP 2008)
HIGH FIDELITY

LADO A
33⅓ RPM

1. **CIEGA DE CELOS** (Ismael Santiago)
   Bolero Jibara
2. **EL MOÑITO DE MARCOLA** (Damaso Castro)
   Plena
3. **NEGANDO SU IDIOMA** (German Rosario)
   Seis con decima
4. **TE QUIERO** (Angel L. Torruellas)
   Guaracha
5. **AY MARGOT** (Nieves Quintero) Plena
6. **UN JIBARO EN SAN JUAN**
   (German Rosario) Seis Chorreao

Printed in U.S.A.

# TROPICAL

## ALTA FIDELIDAD

## EXITOS DE ODILIO GONZALEZ

**TRLP 4575**
(CLP 2008)
**HIGH FIDELITY**

**LADO B**
**33⅓ RPM**

1. **LA MUJER DEL MUERTO** (Ismael Santiago) Plena
2. **UN JIBARO EN APUROS** (Damaso Castro) Seis Tumbao
3. **IMPOSIBLE** (Nieves Quintero) Vals
4. **EL HIJO GUILLAO** (Ismael Santiago) Plena
5. **UNA CARTERA EN EL PARQUE** (German Rosario) Seis con decima
6. **LA POLLA ROBA** (Ismael Santiago) Guaracha

Printed in U.S.A.

SPOKEN ARTS




SA 1039
Made in U.S A.

Side One
SA 1039

GOLDILOCKS AND THE THREE BEARS, HEREINAFTERTHIS
and DICK WHITTINGTON AND HIS CAT

Read by Eve Watkinson, Christopher Casson and Glynis Casson

Directed by Christopher Casson and Glynis Casson

Band 1. Goldilocks and the Three Bears 10'30"
Band 2. Hereinafterthis 9'45"

Presented by Arthur Luce Klein

33⅓ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

SPOKEN ARTS




SA 1039
Made in U.S A.

Side Two
SA 1039

GOLDILOCKS AND THE THREE BEARS, HEREINAFTERTHIS
and DICK WHITTINGTON AND HIS CAT

Read by Eve Watkinson, Christopher Casson and Glynis Casson

Directed by Christopher Casson and Glynis Casson

Dick Whittington and His Cat 23'3[illegible]

Presented by Arthur Luce Klein

33⅓ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

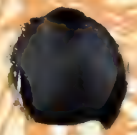
# MAXFIELD

15 BEIDEMAN AVE. CHERRY HILL, NJ
RECORDING STUDIOS

## JERSEY BOUNCE

### DANNY MENTO &
### HIS BIG BAND SOUND

SIDE 1



Cabaret (4:15)
Basin Street Blues (4:59)
Big Band Medley (6:01)
Since I Fell for You (3:55)
Tuxedo Junction (5:40)

CHERRY HILL, N.J.
08002

MAXFIELD RECORDING STUDIOS

# MAXFIELD

15 BEIDEMAN AVE. CHERRY HILL, NJ
RECORDING STUDIOS

## JERSEY BOUNCE
## DANNY MENTO &
## HIS BIG BAND SOUND

SIDE 2



All of Me; Somebody Loves Me;
I Can't Give You Anything but Love (8:09)
Take the "A" Train (3:34)
One For The Road (5:10)
All The Way (3:30)

CHERRY HILL, N.J.
08002

MAXFIELD RECORDING STUDIOS

# Church Door
## RECORDS



## SWEET SINGING DISCIPLES

*"Will You Be Ready?"*

SIDE ONE
CDR 22043

PRODUCED BY
WENDELL PARKER
℗ © 1985 CDR

1. WILL YOU BE READY (3:14)
2. AMEN (2:54)
3. IT'S A SHAME (2:25)
4. AMAZING GRACE (2:17)
5. THE BEST I CAN DO (2:55)

Mfg./Dist. by Church Door Record Co. 2283 Baker Rd. N.W. Atlanta, Ga. 30318

# Church Door
## RECORDS



## SWEET SINGING DISCIPLES

*"Will You Be Ready?"*

SIDE TWO
CDR 22043

PRODUCED BY
WENDELL PARKER
℗ © 1985 CDR

1. WHAT DID GOD TELL MOSES - (2:58)
2. CALL HIM UP (2:18)
3. CHANGE COME OVER ME (4:10)
4. JUST FOR ME (3:40)

Mfg./Dist. by Church Door Record Co. 2283 Baker Rd.N.W. Atlanta, Ga. 30318


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
ANYWHERE I WANDER
ROD McKUEN
1. (2:59-AS) 2. (2:45-AS) 3. (2:30-AS) 4. (2:10-AS)
5. (2:22-AS) 6. (BMI)
DL 8882
MG 6958
SIDE 1
1. ANYWHERE I WANDER (Frank Loesser)
2. SIXTEEN TONS (Merle Travis)
3. THE LADY FROM LARAMIE
(Terry Gilkyson)
4. MULE TRAIN
(Johnny Lange-Hy Heath-Fred Glickman)
5. HANDSOME JOHNNY
(Adapted And Arr. Rod McKuen and Peter Fadden)
6. LONESOME TRAVELER
(Lee Hays)
LONG PLAY 33 1/3 RPM
SAMPLE COPY
NOT FOR SALE


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA
MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
ANYWHERE I WANDER
ROD McKUEN
1. (2:45-AS) 2. (2:40-AS) 3. (2:09-AS) 4. (3:15-BMI)
5. (2:45-AS) 6. (2:37-AS)
DL 8882
MG 6959
SIDE 2
1. THAT LUCKY OLD SUN
(Just Rolls Around Heaven All Day)
(Beasley Smith-Haven Gillespie)
2. JUMP UP (In A Field Of Clover)
(Rod McKuen)
3. RIDERS IN THE SKY (Stan Jones)
4. KISSES SWEETER THAN WINE
(Joel Newman-Paul Campbell)
5. SCARLET RIBBONS (For Her Hair)
Evelyn Danzig-Jack Segal)
6. THE CRY OF THE WILD GOOSE
(Terry Gilkyson)
LONG PLAY 33 1/3 RPM
SAMPLE COPY
NOT FOR SALE


Fiesta
RECORD COMPANY
NEW YORK, U.S.A.
EXITOS RANCHEROS
con el MARIACHI MEXICO y
CARLOS SALCIDO
Long Playing
33 1/3 RPM
(33-0135-A-ST)
STEREO
FLPS 1480-A
LA QUE SEA
(Cuco Sanchez)
AMIGO
(Rafael Hernandez)
POR UNA MUJER CASADA
(F. Valdez Leal)
OJITOS VERDES
(Pepe Alboaran)
PRIMERAMENTE DIOS
(Eligio P. Martinez)

Fiesta

RECORD COMPANY

NEW YORK U.S.A.

# EXITOS RANCHEROS

con el MARIACHI MEXICO y

CARLOS SALCIDO

Long Playing

33 1/3 RPM

(33-0135-B-ST)

STEREO

FLPS 1480-B

MUCHACHA BONITA
(Jose Alfredo Jimenez)

HISTORIA SUBLIME
(D. R.)

POR UN PUNADO DE ORO
(Carlos Gomez Barrera)

ALTA Y DELGADITA
(J. Torres R.)

LA TRAICIONERA
(J. Torres R.)

# the Gatlinburg Pickers

SIDE A

GB-LP-486
Green and Brown Studio
(615 - 487-5484)

1. MIDNIGHT FLYER (Craft)
2. SWING DOWN, CHARIOT (Trad.)
3. MIDNIGHT TRAIN (Stanley)
4. FOGGY MT. BREAKDOWN (Scruggs)
5. FOX ON THE RUN (Hazzard)
   BMI

# Bluegrass!

SIDE B



GB-LP-486
Green and Brown Studio
(615 - 487-5484)

1. CHILDREN, GO WHERE I SEND THEE (Trad.)
2. FIRE ON THE MOUNTAIN (Trad.)
3. MAKING BELIEVE (Work)
4. ORANGE BLOSSOM SPECIAL (Rouse)
5. ROCKY TOP (Bryant)

BMI


M-G-M
M-G-M – DEVICE OF LION'S HEAD – REG. U.S. PAT. OFF.
GEMA
STEREO
ST 33
665 076 A
LOVIN' SOUND
1. WINDY WEATHER (Tyson) 3:04
2. HANG ON TO A DREAM (Hardin) 2:15
3. I DON'T BELIEVE YOU (Dylan) 3:08
4. WHERE DID ALL THE LOVE GO? (Fricker) 2:41
5. MR. SPOONS (Tyson) 2:21
6. NATIONAL HOTEL (Tyson) 2:05
IAN & SYLVIA
M-G-M RECORDS – A DIVISION OF LOEW'S INCORPORATED
MFD. BY DEUTSCHE GRAMMOPHON GESELLSCHAFT
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COPYING, PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN


M-G-M
M-G-M – DEVICE OF LION'S HEAD – REG. U.S. PAT. OFF.
GEMA
STEREO
ST 33
665 076 B
LOVIN' SOUND
1. SUNDAY (Tyson-Fricker) 1:55
2. PILGRIMMAGE TO PARADISE (Rea) 3:07
3. REASON TO BELIEVE (Hardin) 2:15
4. BIG RIVER (Cash) 2:00
5. TRILOGY (Fricker) 2:46
6. LOVIN' SOUND (Tyson) 2:32
IAN & SYLVIA
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CREED RECORDS ®
THE HARVEST IS PLENTIFUL
REV ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE
Cr3056A
℗ 1974 Nashboro
Produced by:
Shannon Williams
SIDE 1
STEREO
CR 3056
1. THEY WON'T BELIEVE
2. THE HARVEST IS PLENTIFUL (J. Johnson—Excellorec Music BMI)
3. HE GAVE US THE VERY BEST (J. Johnson—Excellorec Music BMI)
4. LORD KEEP ME DAY BY DAY (C. McCloud—Excellorec Music BMI)
5. HE'LL BE THERE (C. McCloud—Excellorec Music BMI)
Dist. by NASHBORO RECORD CO. - 1011 Woodland St., Nashville, Tenn. 37206


CREED RECORDS
THE HARVEST IS PLENTIFUL
REV ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE
Cr3056B
℗ 1974 Nashboro
Produced by:
Shannon Williams
SIDE 2
STEREO
CR 3056
1. LEAN ON JESUS—(C. McCloud—Excellorec Music BMI)
2. IS HE YOURS (H. Johnson—Excellorec Music BMI)
3. HE SAID HE WOULD (H. Johnson—Excellorec Music BMI)
4. YES LORD
5. JUST IN TIME
Dist. by NASHBORO RECORD CO. - 1011 Woodland St., Nashville, Tenn. 37206




N.L.P. 2640
LADO A

33.3 R.P.M.

## EL GALLO EN SALSA NAVIDEÑA

**JOSE MIGUEL CLASS (EL GALLITO de MANATI)**

1. PARA ESTAR SIEMPRE CONTIGO (Luz C. Tirado)
2. VAMOS PARA ALLA (Jose Miguel Class)
3. CUANDO SEAN LAS DOCE (Tati Calderon)
4. LA TRULLITA (Jose Miguel Class)
5. VOY A MATAR UN LECHON (Jose Ortiz)
6. VIVA PUERTO RICO (Jose Miguel Class)

℗ 1973 NELIZ RECORDS
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N.L.P. 2640
LADO B

33.3 R.P.M.

## EL GALLO EN SALSA NAVIDEÑA

### JOSE MIGUEL CLASS (EL GALLITO de MANATI)

1. EL GALLO VIUDO (Jose Miguel Class)
2. EL LECHON TUCO (Tati Calderon)
3. CONTROVERSIA (Jose Miguel Class)
4. PARA DARTE CANDELA (Nieves Quintero)
5. NO ME DEJES SOLO (Jose Miguel Class)

℗ 1973 NELIZ RECORDS
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Corp. B.M.I.

# OLGA EN MEXICO

## Orq. Jose Sabre Marraquin

Musart
MARCA REGISTRADA

MD-435
1

QUE MANERA DE QUERER
(Lolita de la Colina)
TORPEZA
(Vicente Garrido)
LAGRIMAS DEL ALMA
(Bony Villasenor)
AUSENCIA
(María Grever)
ANOCHE APRENDI
(Rene Touzet)
PORQUE SI ESTAS EN MI, NO ESTAS CONMIGO
(J. del Moral)

# OLGA EN MEXICO

## Orq. Jose Sabre Marraquin

Musart
MARCA REGISTRADA

MD-435

2

DEJAME SOLO
(Roberto Cantoral)
TE OLVIDARE
(M. Merodio)
TU AUSENCIA
(Elorca-M. Rangel)
YA NADA SOY
(Gonzalo Curiel)
DEJAME CREER EN TI
(Rene Touzet)
SOY ASI
(Jorge Ortega-M. Pous)

MURRAY HILL
RECORDS & TAPES

# The Orioles Sing:
## Their Greatest Hits, 1948-1954

1. **IT'S TOO SOON TO KNOW**
   (D. Chessler) Edward H. Morris & Co./ASCAP
2. **AT NIGHT**
   (C. Morris) Adam R. Levy & Father Ent. Inc./BMI

**SIDE ONE** **001233**

3. **TELL ME SO**
   (D. Chessler) Planetary Music/ASCAP
4. **(It's Gonna Be A) LONELY CHRISTMAS**
   (Rose-Sprung) Byben Music
5. **FORGIVE AND FORGET**
   (D. Chessler)
6. **WHAT ARE YOU DOING NEW YEAR'S EVE?**
   (F. Loesser) Frank Music Corp./ASCAP
7. **I MISS YOU SO**
   (B. Scott-S. Robin-J. Henderson) MCA Inc./ASCAP

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MURRAY HILL
RECORDS & TAPES

# The Orioles Sing:
## Their Greatest Hits, 1948-1954

1. **BABY, PLEASE DON'T GO**
   (Strutt-Alexander) Blazer Music
2. **TILL THEN**
   (Seiler-Marcus-Woods) MCA Inc.-Warlock Music/ASCAP

**SIDE TWO**



**001233**

3. **YOU BELONG TO ME**
   (C. Price-P.W. King-R. Stewart) Regent Music-Ridgeway Music
4. **HOLD ME, THRILL ME, KISS ME**
   (H. Noble) Mills Publ. Inc./ASCAP
5. **I COVER THE WATERFRONT**
   (E. Heyman-J. Green) Warner Bros. Music/ASCAP
6. **CRYING IN THE CHAPEL**
   (A. Glenn) Valley Music/BMI
7. **IN THE CHAPEL IN THE MOONLIGHT**
   (B. Hill) Shapiro, Bernstein Music/ASCAP

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K-TEL
presents

# NOCHE CALIENTE III

## Con Tito Allen & Meñique

**Lado A:**

**Noche Caliente**
(Meñique B.)

**No Te Vayas Ahora**
(J.A. Mugrabi)

**Noble Mujer**
(Meñique B.)

**La Juventud**
(Meñique B.)

**PNU 3060**

80

stereo

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K-TEL presents

# NOCHE CALIENTE III

## Con Tito Allen & Meñique

Elena

**Lado B:**

**Hagase Su Voluntad**
(Meñique B.)

**Solo Pienso En Ti**
(R. Garcia)

**Primera Lluvia**
(D.L.)

**En Primavera**
(John Glen)

**Cancion De Otoño**
(Jose Luis Perales)

**PNU 3060**

80
stereo

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DISCOS CBS INTERNATIONAL

LADO A

℗ 1981, CBS, Inc.

1.- MIS NUEVE AÑOS-Pedrito Fernandez
(Monterosas-Velazquez)
2.- LIBRO ABIERTO-Gerardo Reyes
(Fidel Valadez)
3.- EL GORRION Y YO-Manoella Torres
(Tirza Paiz)

—VARIOS—

4.- POR TU AMOR-Leo Dan
(Leo Dan)
5.- QUE IRONIA-Los Muecas
(Braulio Benitez)
6.- PRIETO, CHAPARRO Y FEO
Marina Rosales (Jorge Montana)
7.- LAS LIMONADAS VERDES
Los Alcantaras (Homero Garcia)
8.- BAJO EL CIELO DE MORELIA
Felipe Arriaga (Bulmaro Bermudez)

DCL-20557
33 1/3 RPM
STEREO

Distributed & Manufactured by Discos CBS International


DISCOS CBS INTERNATIONAL
TM
–VARIOS–
1.- JACINTO EL TULLIDO-Gerardo Reyes
(Pepe Albarran)
2.- MI PEOR FRACASO-Leo Dan
(Rosendo Montiel)
LADO B
℗1981,CBS,Inc.
DCL-20557
33 1/3 RPM
STEREO
3.- LA CAMA DE PIEDRA-Cuco Sánchez
(Cuco Sánchez)
4.- EL CORTEJO-Valentina Leyva
(Homero Aguilar)
5.- MIL NOCHES-Los Cometas
(H. Avila)
6.- MAMA SOLITA-Pedrito Fernández
(Bulmaro Bermudez)
7.- OTRO PROBLEMA Y QUE? S.López
(Armando Manzanero)
Distributed & Manufactured by Discos CBS International

CAYTRONICS

# SUS GRANDES HITS
# GERARDO REYES



**CYS 1543**
**STEREO**

**SIDE 1**
(CYS 1543 AS)



1. ***LIBRO ABIERTO**
   -Fidel Valadez-
2. ***RUMBO AL SUR**
   -Francisco Vidal-
3. ***NADA CONTIGO**
   -Agustin "Chito" Contreras-
4. ***POBRE BOHEMIO**
   -Jose Salcedo Suarez-
5. ****POR QUE NO FUI TU AMIGO**
   -Rosendo Montiel-
6. *****YA VAS CARNAL**
   -Juventino Villavicencio-

*Arreglos y Direccion de Rafael Carrion
**Arreglo y Direccion de Heriberto Aceves
***Arreglo y Direccion
de Pedro Ramirez

℗1979 CBS MEXICO

Produced exclusively for Caytronics Inc. by Columbia Special Products

CAYTRONICS

# SUS GRANDES HITS
# GERARDO REYES

**CYS 1543**
**STEREO**



**SIDE 2**
(CYS 1543 BS)



1. ***SIN FORTUNA**
   -Angel Gonzalez-
2. ****PABLO DEL MONTE**
   -Humberto Galindo-
3. **EL REY DE LOS CAMINOS**
   -Ramon Ortega Contreras-Raul Adame-
4. *****CONTRABANDO Y TRACION**
   -Angel Gonzalez-
5. ******QUE NOS ENTIERREN JUNTOS**
   -Juana Alvarez de Cruz-

*Arreglos y Direccion de Rafael Carrion
**Arreglo y Direccion de Pedro Ramirez
***Arreglo y Direccion de
Fernando Z. Maldonado

℗1979 CBS MEXICO

Produced exclusively for Caytronics Inc. by Columbia Special Products

sweet rain inc.

# THE NEW JOHN HOWARD GOSPEL CARAVAN OF ATLANTIC CITY, N.J.

## "I WANT TO BE HOLY"

SR 01221
SIDE A

33 1/3 RPM
STEREO
Producer:
Andrew J. Ford Jr.

1. I NEVER SHALL FORGET (4:04)
   Lead: Rev. Steve Peterson
   Writer: Samuel Obie
2. I WANT TO LIVE HOLY (5:56)
   Lead: Rev. Charles Lyles
   Writer: Rev. Charles Lyles
3. BLESS ME LORD (3:40)
   Lead: Clarence Davenport
   Writer: Joyce Howard
4. LEAD ME SAVIOUR (5:00)
   Lead: Cynthia Jennings
   Arr: Charles Lyles

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BY RAINDROP MUSIC/BMI 1990 EXCEPT *
PUBLISHED BY AL-SAM MUSIC/SESAC

SWEET RAIN INC. 21 BALA AVE., BALA CYNWYD, PA 19004 (215) 668-2332

sweet rain inc.

# THE NEW JOHN HOWARD GOSPEL CARAVAN OF ATLANTIC CITY, N.J.

## "I WANT TO BE HOLY"

SR 01221
SIDE B

33 1/3 RPM
STEREO
Producer:
Andrew J. Ford Jr.

1. SPIRITUAL WARFARE (4:45)
   Lead: Rev. Charles Lyles
   Writer: Rev. Charles Lyles
2. THANK YOU LORD (5:01)
   Lead: Rev. Charles Lyles
   Writer: Bernard Van
3. THERE'S NOT A FRIEND (5:55)
   Leads: Brenda Daughtrey/
   Rev. Wendy Mason
   Arr: Rev. Charles Lyles
4. BELIEVE IT, RECEIVE IT (2:15)
   Lead: Rev. Charles Lyles
   Arr: Rev. Charles Lyles

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BY RAINDROP MUSIC/BMI 1990

SWEET RAIN INC. 21 BALA AVE., BALA CYNWYD, PA 19004 (215) 668-2332




PRODUCTION INC.

**45 RPM**

Recorded at Mixing Lab Studio
& Music Works Studio
Side One-Tracks *2 & 4,
Side Two-Track *2
Voiced at Music Works Studio
Mixing Engs.: Colin York
& Garth Atkins
Mixed at: Mixing Lab Studio
Mixed by Colin York

**SIDE 1**

Musicians: Sly Dunbar
& Robbie Shakespare
Produced & Arranged by:
S. Brown (African Star)
Dist. by: Rob John Prod.
5402 Church Ave. (shop #3)
Bklyn, NY 11203
Tel: 718-485-0417
Fax: 718-485-4700

1. Buggering - CAPLETON
2. Mate Dem Career* - CAPTAIN BARKEY
3. Jacquline & Janice - MILITARY MAN
4. Can't Stop We* - GENERAL B.
5. Lover Man - WAYNE WORRIES

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PRODUCTION INC.

**45 RPM**

Recorded at Mixing Lab Studio
& Music Works Studio
Side One-Tracks *2 & 4,
Side Two-Track *2
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Mixing Engs.: Colin York
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**SIDE 2**

Musicians: Sly Dunbar
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Produced & Arranged by:
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Dist. by: Rob John Prod.
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Bklyn, NY 11203
Tel: 718-485-0417
Fax: 718-485-4700

1. You Hot Again - ROUND HEAD
2. Loving Game* - LITTLE RAY & JUDAS
3. Everyone - BUSHIE BANTON
4. Mr. One Away - COMANCHE
5. Must Be History - WICKERMAN

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HOME SWEET HOME RECORDS

# MARK HEARD

## STOP THE DOMINOES

produced & arranged by Mark Heard



Stereo

R2101

33⅓ rpm

| | |
|---|---|
| ***One Of The Dominoes*** | 4:23 |
| ***Stranded At The Station*** | 3:30 |
| ***You Could Lie To Me*** | 4:02 |
| ***One Night Stand*** | 2:52 |
| ***I'm Crying Again*** | 3:29 |

ALL SONGS COMPOSED BY MARK HEARD
© COPYRIGHT 1981 BY BUG 'N BEAR MUSIC (ASCAP)
℗ © 1981 HOME SWEET HOME RECORDS

HOME SWEET HOME RECORDS/DISTRIBUTED BY THE BENSON COMPANY, INC./ 365 GREAT CIRCLE ROAD/ NASHVILLE, TN 37228

HOME SWEET HOME® RECORDS

# MARK HEARD
# STOP THE DOMINOES

produced & arranged by Mark Heard



Stereo

R2101

33⅓ rpm

| | |
|---|---|
| *Stuck In The Middle* | 4:39 |
| *Call Me The Fool* | 3:11 |
| *I'm In Chains* | 3:25 |
| *Lonely One* | 4:35 |
| *To See Your Face* | 3:31 |

ALL SONGS COMPOSED BY MARK HEARD

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# SINGMOR RECORDINGS

## THE SINGING MORRIS FAMILY
## "SOMETHING BEAUTIFUL"

ML -SP -1000
STEREO

SIDE ONE

1. SOMETHING BEAUTIFUL (Gaither) 4:08
BECAUSE HE LIVES
2. HE DIDN'T HAVE TO DO IT 2:45
3. IF WE STAY IN IMAGE (Crouch) 4:08
HE IS LORD
4. I WAS THERE WHEN THE SPIRIT CAME (Akers) 2:59
5. WHAT A BEAUTIFUL DAY (Wilburn-Crook) 3:03
6. ALL THAT THRILLS MY SOUL (Harris) 2:25

SINGMOR
RECORDINGS

THE SINGING MORRIS FAMILY
"SOMETHING BEAUTIFUL"

ML -SP -1000
STEREO

SIDE TWO

1. HELP ME (Kristofferson) 4:18
2. HE WILL BE THERE 2:36
3. WHYME LORD (Kristofferson) 3:36
4. I'LL FLY AWAY 1:40
5. STEPPING ON THE CLOUDS (Stalls) 1:56
6. BLESS THE LORD 3:35

MONTGOMERY WARD

STEREOPHONIC

JAYE P. MORGAN

1. LIFE IS JUST A BOWL OF CHERRIES
2. DON'T TELL HIM

MWS 94 - A

VOCALS & ORCH.

3. HAVE YOU EVER BEEN LONELY
4. WASTED TEARS
5. I AIN'T GOT THE MAN

90th ANNIVERSARY

MONTGOMERY WARD

STEREOPHONIC

JAYE P. MORGAN

1. LIFE WAS MADE FOR LIVING
2. JUST A GIGOLO

RRI RECORDS

MWS 94 - B

VOCALS & ORCH.

3. BABY DON'T DO IT
4. NOBODY MET THE TRAIN
5. IT GETS YOU

90th ANNIVERSARY

MFD. BY TOSHIBA MUSICAL INDUSTRIES LTD. IN JAPAN

Toshiba RECORDS

STEREO

# 宵待草

五十嵐喜芳ステレオ・アルバム No. 3

1 歌曲

TP-7093
(TP7-185)
33⅓ r. p. m.

1) 宵待草（竹久夢二詩 多 忠亮曲）
2) からたちの花（北原白秋詩 山田耕筰曲）
3) 松島音頭（北原白秋詩 山田耕筰曲）
4) 野ばら（三木露風詩 山田耕筰曲）
5) かやの木山の（北原白秋詩 山田耕筰曲）
6) 叱られて（清水かつら詩 弘田竜太郎曲）
7) 田植歌（林 柳波詩 橋本国彦曲）

テノール 五十嵐喜芳
ピアノ 萩原和子 伴奏 アンサンブル・プティ
編曲・指揮 石丸 寛

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Toshiba RECORDS

STEREO

# 宵待草

五十嵐喜芳ステレオ・アルバム No. 3

2 歌曲

TP-7093
(TP7-186)
33⅓ r. p. m.

1) 出船（勝田香月詩　杉山はせを曲）
2) この道（北原白秋詩　山田耕筰曲）
3) 平城山（北見志保子詩　平井康三郎曲）
4) 五ッ木の子守歌（熊本民謡）
5) おろく娘（林　柳波詩　橋本国彦曲）
6) 中国地方の子守歌（中国地方民謡　山田耕筰曲）
7) 荒城の月（土井晩翠詩　滝廉太郎曲）

テノール　五十嵐喜芳
ピアノ　萩原和子　伴奏　アンサンブル・プティ
編曲・指揮　石丸寛

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Toshiba
RECORDS

STEREO

# 唄う大正琴

（邦楽の調べ）

1
大正琴

TP-7174
（TP7-347）
33⅓ r. p. m.

(1) 元禄花見踊より
(2) 越後獅子より
(3) 新内前弾～義太夫野崎村の送り
(4) 勧進帳より
(5) 京鹿子娘道成寺より

（大正琴）吉岡　錦正
（鳴物）望月長左久
（〃）堅田喜三久
（〃）望月良通
（笛）望月太八
（三味線）豊文，豊輔

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Toshiba RECORDS

STEREO

# 唄う大正琴

## (邦楽の調べ)

2

大正琴

TP-7174

(TP7-348)

33⅓ r. p. m.

(1) 寄席下座囃子より
竹ス～米洗い～四丁目
(2) かっぽれ
(3) 深川 (4) 春雨
(5) 糸のもつれ (吉岡錦正曲)
(6) 奴さん (7) 三下り甚句

(大正琴) 吉岡 錦正
(鳴物) 望月長左久
(〃) 堅田喜三久
(〃) 望月良通
(笛) 望月太八

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CSP
COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
SQUARE DANCING MADE EASY
(With Calls by Slim Jackson)
SLIM JACKSON and the PROMENADERS
P 11726
STEREO
33 1/3 RPM
Side 1
AS 11726
SLIM JACKSON and the PROMENADERS
1. PROGRESSIVE CIRCLE (Get Acquainted) (Name of Dance)
Fisher's Hornpipe; Soldier's Joy
2. SQUARE YOUR SETS—The Arkansas Traveler
3. HINKY DINKY PARLEY VOO
Hinky Dinky Parley Voo; Vive L'Amour
4. MARCHING THROUGH GEORGIA
Marching Through Georgia; O Susanna
5. BIRDIE IN THE CAGE
Lazy Mary, Will You Get Up;
The Farmer In The Dell
6. YOU DID IT SO WELL
When The Work's All Done This Fall
℗1973 CBS, INC.
"COLUMBIA" MARCAS REG. PRINTED IN


CSP
COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
SQUARE DANCING MADE EASY
(With Calls by Slim Jackson)
SLIM JACKSON and the PROMENADERS
P 11726
STEREO
33 1/3 RPM
Side 2
BS 11726
SLIM JACKSON and the PROMENADERS
1. POP GOES THE WEASEL—Pop Goes The Weasel
2. BOOMPS A DAISY—Rig A Jig Jig;
The Man That Broke The Bank At Monte Carlo
3. CAPTAIN JINKS—Captain Jinks
4. BELL BOTTOM TROUSERS
-M. Jaffe-
Blow The Man Down
5. MEXICAN WALTZ—Chiapanecas
6. PATTY CAKE POLKA
Buffalo Gals
℗1973 CBS, INC.
"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

# HOMESPUN

All songs written by
Ed Johnson

ALL SONGS-
MC CALL MUSIC BMI

33 1/3 RPM
STEREO
SR-5500 A
(31378)

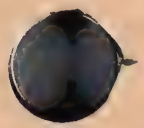
Side One:

Southern Highway (2:11)
Swallows (3:17)
Dave & Linda's Wedding
Song (3:05)
Normal Day (2:07)
Potter Lady (2:35)
New Dreams (3:41)

# HOMESPUN

All songs written by
Ed Johnson

ALL SONGS-
MC CALL MUSIC BMI



33 1/3 RPM
STEREO
SR-5500 B
(31378)

Side Two:

Home In The Country (3:45)
Waves Of The Dawn (3:05)
Hey There Friend (2:30)
Pigtail Girl (3:17)
Please Don't Say Forever (2:50)
Dakota Sioux (5:56)


Aim
Record Distribution, Inc.
ADVENTURE PLAYHOUSE PRESENTS
ROBIN HOOD WINS THE GOLDEN PRIZE
SIDE A
STEREO
Aim-Q 553 C
Robin Hood Wins the Golden Prize
(Begin)
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For O. O. and L. Kalar Reeves
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Aim
Record Distribution, Inc.
ADVENTURE PLAYHOUSE PRESENTS
ROBIN HOOD WINS THE GOLDEN PRIZE
SIDE B
STEREO
Aim-Q 553 C
Robin Hood Wins the Golden Prize
(End)
© ℗
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MFG. & DIST. BY AIM RECORD DISTRIBUTION, INC. 1776 BROADWAY, NEW YORK, N.Y. 10019


ROMPER ROOM ™
SONGBOOK OF
MUSICAL ADVENTURES:
ONE BIG HAPPY FAMILY
RR 13
SIDE 1
ROMPER ROOM ™
RR
1. ONE BIG HAPPY FAMILY 3:52
2. MY MOM 4:18
3. MY DAD 3:55
℗ 1984 CAEDMON




ROMPER ROOM TM
SONGBOOK OF
MUSICAL ADVENTURES:
ONE BIG HAPPY FAMILY

RR 13
SIDE 2

1. BROTHER/SISTER 4:18
2. EVERYTHING I LOVE 4:27

℗ 1984 CAEDMON

TRADEMARK OF KIDS' RECORDS

## LOTS MORE JUNIOR JUG BAND
## CHRIS & KEN WHITELEY

1. SHOO FLY ON ME (Si Kahn/Joe Hill Music ASCAP) 2:03
2. THE MUSIC GOES 'ROUND AND AROUND 2:28
(Michael Riley, Edward Farley & Reg Hodgson/
Anne Rachel Music Corp. ASCAP)
3. ON MY WAY HOME (Ken Whiteley/Homeland Publishing,
Jug Band Music CAPAC) 2:07
4. WASHTUB BOOGIE 1:15
(Chris & Ken Whiteley/Jug Band Music CAPAC)
5. HIGH AND LOW (Chris & Ken Whiteley/Jug Band Music CAPAC) :12
6. OLD DAN TUCKER 2:03
(Trad., new lyrics C. & K. Whiteley/Jug Band Music CAPAC)
7. EXERCISING (Ken Whiteley/Jug Band Music CAPAC) 1:48
8. ROCK ISLAND LINE (H. Leadbelly/Beechwood Music BMI) 2:28
9. THE GREY GOOSE (P.D., arranged by C. & K. Whiteley) 1:43
10. ALL TOGETHER NOW (Lennon & McCartney/Northern Songs) 2:00

**SIDE ONE**
**KRL 1018**
(KRL 1018 A)

PRODUCED BY CHRIS & KEN WHITELEY
℗ 1985, JUG BAND MUSIC
UNDER LICENSE TO KIDS' RECORDS




MADE IN CANADA BY/FABRIQUE AU CANADA PAR
KIDS' RECORDS
BOX 670, STATION A
TORONTO, ONTARIO, CANADA
M5W 1G2

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TRADEMARK OF KIDS' RECORDS

## LOTS MORE JUNIOR JUG BAND
## CHRIS & KEN WHITELEY

1. TAKE IT SLOW AND EASY 1.47
(Jesse Fuller/Contemporary Music, Inc. BMI)
2. YOU CAN'T ROLLER SKATE IN A BUFFALO HERD 1:31
(Roger Miller/Tree Publishing PROCAN)
3. THINGS ARE COMING MY WAY (Bessie Jones) 1:20
4. THE BEETLE BUG BOP 1:52
(Les Kangas/Unichappell, Elvis Presley Music BMI)
5. BALLET PARISIENNE (Offenbach) :45
6. HALFWAY DOWN THE STAIRS (A.A. Milne & H. Fraser-Simson/Ascherberg, Hopwood & Crew Ltd. c/o Chappell Music Ltd.) 1:30
7. THE MONKEY AND THE ENGINEER (Jesse Fuller) 2:00
8. I LIKE TO HAVE FUN WITH YOU 2:00
(Chris Whiteley/Jug Band Music CAPAC)
9. DILLY DALLY (F. Hibbert/Island Music BMI) 3:00

**SIDE TWO**
**KRL 1018**
(KRL 1018 B)

PRODUCED BY CHRIS & KEN WHITELEY
℗ © 1985, JUG BAND MUSIC
UNDER LICENSE TO KIDS' RECORDS

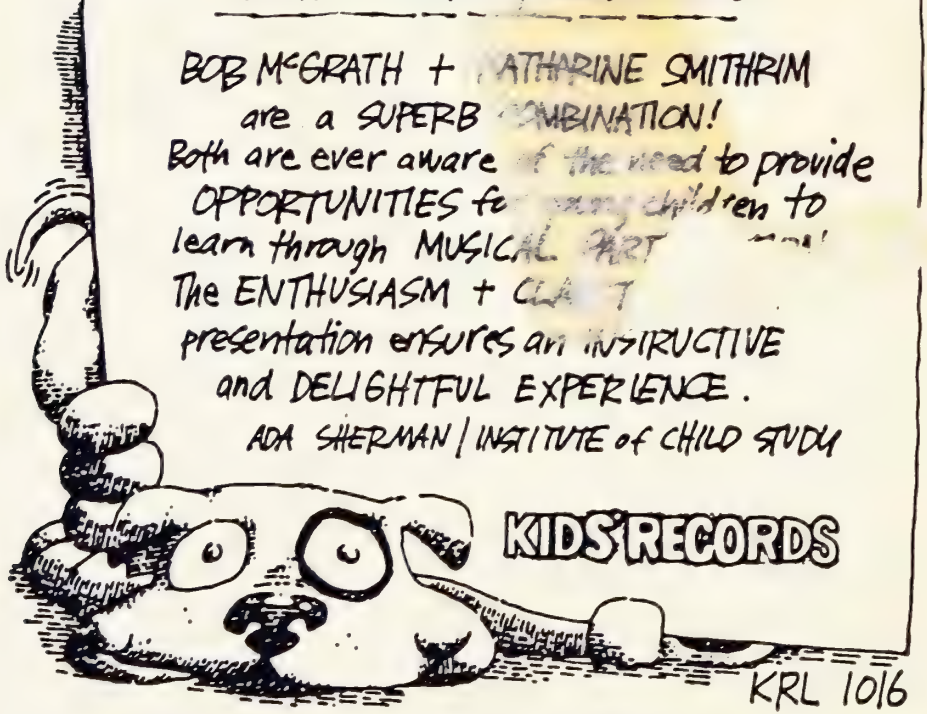
MADE IN CANADA BY/FABRIQUE AU CANADA PAR
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Songs, activities and rhythms
for the effervescent pre-schooler
are performed here with such
artful simplicity that they can be
listened to again and again
with UNDIMINISHED PLEASURE.
ERIKA E. STOKES / PEOPLES' CHOICE

---

BOB McGRATH + KATHARINE SMITHRIM
are a SUPERB COMBINATION!
Both are ever aware of the need to provide
OPPORTUNITIES for young children to
learn through MUSICAL PLAY
The ENTHUSIASM + CLARITY
presentation ensures an INSTRUCTIVE
and DELIGHTFUL EXPERIENCE.
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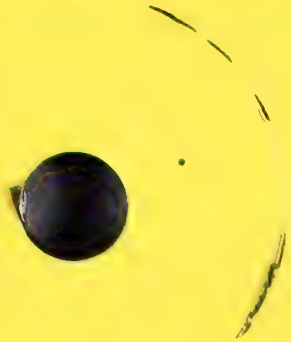



KRL 1016

# ROSHEEN RECORDS

## THE CELTIC HERITAGE
### "HILLS AND VALLEYS WILL SING"

Side 1



TSR86116

1. The Bold O'Donahue - Trad. Arr.
2. Avondale - Trad. Arr.
3. Farewell to Dublin - B. Warfield
4. Boys of the Old Brigade - P. McGuigan
5. Mo Séan Dun Nagall - Trad. Arr.
6. Freedom for Ireland - J. O'Leary

Rosheen Records, 112 East Eagle Road, Havertown, PA. 19083

# ROSHEEN RECORDS

## THE CELTIC HERITAGE
### "HILLS AND VALLEYS WILL SING"

Side 2

TSR86116

1. A Bunch of Thyme - Trad. Arr.
2. Mermaid - Trad. Arr.
3. Fields of Athenry - P. St. John
4. Whiskey in the Jar - Trad. Arr.
5. Home Boys Home - Trad. Arr.
6. Medley of Reels - All Trad. Arr.
   a. Sally Gardens
   b. Drowsy Maggie
   c. Merry Blacksmith

Rosheen Records - 412 East Eagle Road - Havertown, Pa. 19083




All songs published
Horohr Pub. Co.—BMI
Side One

HSH 367 LP
(8000)
33⅓
Produced by
Col. Dave Mathes
and Hoyt Sullivan

## REV. ARVETRA JONES

1. JESUS IS MY FRIEND—3:15
2. HE'S BEEN SO GOOD TO ME—2:35
3. SERMON: "OH HAPPY DAY"—7:20
4. I DON'T KNOW, BUT I KNOW WHO KNOWS—1:22

A Hoyt Sullivan Enterprise, Box 653, Nashville




All songs published
Horohr Pub. Co.—BMI
Side Two

HSH 367 LP
(8001)
33⅓
Produced by
Col. Dave Matches
and Hoyt Sullivan

## REV. ARVETRA JONES

1. JESUS IS PASSING YOUR WAY—2:23
2. I HATE THE SIN—4:25
3. SERMON: "OH HAPPY DAY!"—3:40
4. JESUS CARES—2:30
5. AFTER AWHILE—4:14

A Hoyt Sullivan Enterprise, Box 653, Nashville


DARDO
RECORDINGS
OLGA GUILLOT
JPD-3645
Cara A
33 1/3 R.P.M.
1. M I E N T E M E
2. ESTAMOS EN PAZ
3. POR ESO ESTOY ASI
4. S I N M I
5. S O L A
6. CAMPANITAS DE CRISTAL
MLP-509
MANUFACTURED BY PUCHITO RECORDS MFG. CO. INC., HIALEAH, FLA.




# OLGA GUILLOT

JPD-3645

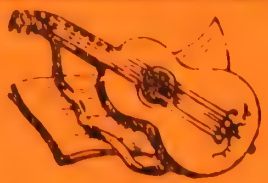
Cara B
33 1/3 R. P. M.

1. PALABRAS CALLADAS
2. ESO Y MAS
3. VIVIR DE LOS RECUERDOS
4. D I M E
5. NO ME QUIERA ASI
6. DOS CAMINOS

MLP-509

MANUFACTURED BY PUCHITO RECORDS MFG. CO. INC., HIALEAH, FLA

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

**SIDE 1** **FS 271 (E)**

# SARAH VAUGHN

## Volume II

| | | |
|---|---|---|
| 1. | IT'S YOU OR NO ONE | 3:11 |
| 2. | TENDERLY | 2:50 |
| 3. | THE LORD'S PRAYER | 2:52 |
| 4. | WHAT A DIFFERENCE A DAY MAKES | 2:47 |
| 5. | GENTLEMAN FRIEND | 2:30 |

℗ 1973 Everest Records, Inc.

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

SIDE 2

FS 271 (E)

# SARAH VAUGHN

## Volume II

| | | |
|---|---|---|
| 1. | MOTHERLESS CHILD | 2:45 |
| 2. | THE ONE I LOVE BELONGS TO SOMEBODY ELSE | 3:17 |
| 3. | SEPTEMBER SONG | 3:03 |
| 4. | TIME AFTER TIME | 3:00 |
| 5. | A HUNDRED YEARS FROM TODAY | 2:55 |

℗ 1973 Everest Records, Inc.

# Fernandito...canta al Amor

## Fernandito Villalona



K-80000 / STEREO

Lado (A)

1.- FOSAS PARA DOS - 5:09
2.- SERENATA A MAMA - 3:20
3.- MADRE MIA - 4:09
4.- DIOS TE SALVE MUJER (Yaqui Nuñez) - 2:59

Lado (B)

1.- ABUELITA - 2:40
2.- YO SE (Olga Lara) - 4:15
3.- TE PROMETO - 4:26
4.- EL RETRATO DE MAMA - 2:13

Productor: FERNANDITO VILLALONA
Arreglos, Direccion y Orquesta: BERTICO SOSA
*Grabado en: ESTUDIOS QUISQUEYA - Santo Domingo, Rep. Dominicana*
Foto: JAIME E. DE MARCHENA
*Arte y Diseño: DRAGO - Hialeah Gardens, Fla.*

Distribuido en Rep. Dominicana por:
PALOMA RECORDS
Ave. Abraham Lincoln No.58
Santo Domingo, Rep. Dominicana / Tel.: (809) 533-9764

Disttributed in U.S.A. by:
KUBANEY PUBLISHING CORP.
4728 N.W. 167th Street - Miami Lakes, Fla. 33014
Tel.: (305) 620-0545

K-80000 / STEREO
Disponible en Cassettes

℗ 1983 - Kubaney Publishing Corp.



STEREO P/V-10584



# *The Greatest Gift*

# Mighty Cross Singers

# Mighty Cross Singers

***This album is dedicated to the late Elizabeth Harmon Byrd.***

**The *"Mighty Cross Gospel Singers"* was started in the early sixties. During the course of time, the members of the group have changed drastically. *Willie S. Byrd*** *(business manager and baritone),* **is the only original member of the *Mighty Cross Gospel Singers.* Through the years, he has been joined by *Decon Joseph Woodson*** *(lead, tenor/ baritone),* ***Tom "Pop" Fuller*** *(lead, tenor/baritone, fifth),* ***Solomon Johnson*** *(lead, baritone/tenor),* ***Effie Bolden*** *(lead, tenor)* **and *Frank McCall*** *(lead, baritone/tenor),* **A year and six months ago, *The Blain Family,* musicians for the Cross, became members: *Leon Blain,*** *guitarist,* ***"Professor" Edward L. Blain IV,*** *bassist;* ***Harry A. Blain*** **and *Curtis Blain Jr.,*** *percussionists.* **Together they have brought the *Mighty Cross Gospel Singers* to an ultimate level of perfection.**

## P/V-10584-A

**1. Greatest Gift 2:33**
(W.S. Byrd) Mary Hill Music (BMI)
**2. He Has Been Good To Me 3:57**
(E. Bolden) Mary Hill Music (BMI)
**3. Close To Thee 5:05**
(F.J. Crosby-Arr.) Mary Hill Music (BMI)
**4. Baptize Me 3:36**
(E. Bolden)

## P/V-10584-B

**5. Change 3:28 Lead; E. Bolden**
(E. Bolden & E.L. Blain III)
**6. Rought Side Of The Mountain 3:45**
(Rev. C. Bolden)
**7. Jesus Knows 2:58 Lead; T. Fuller**
(T. Fuller)
**8. Operator 2:36 Lead; S. Johnson**
(Arr. S. Johnson) Mary Hill Music (BMI)
**9. Glory & Honor**
(C. Anton)

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# NUEVOS CANTARES de NAVIDAD

## canta: EL TRIO VEGABAJEÑO



# *NUEVOS CANTARES de NAVIDAD*

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DG-1059

*canta:*
*El Trio Vegabajeño*

## Cara A

SUBAN CAMPESINOS
DE LEJANAS TIERRAS
ESTA NOCHE BUENA
CANTEMOS EN NAVIDAD
NOCHE DE REYES MAGOS
BRISAS DE NAVIDAD

## Cara B

ESTO ES NAVIDAD
LA NAVIDAD
LA SALVE DE NAVIDAD
H O S S A N N A
GLORIA DE NAVIDAD
TRULLA DE NAVIDAD



1050



1014


1029


1030



1033


1060



1048



1058

Reflexe
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# WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

Seite 1

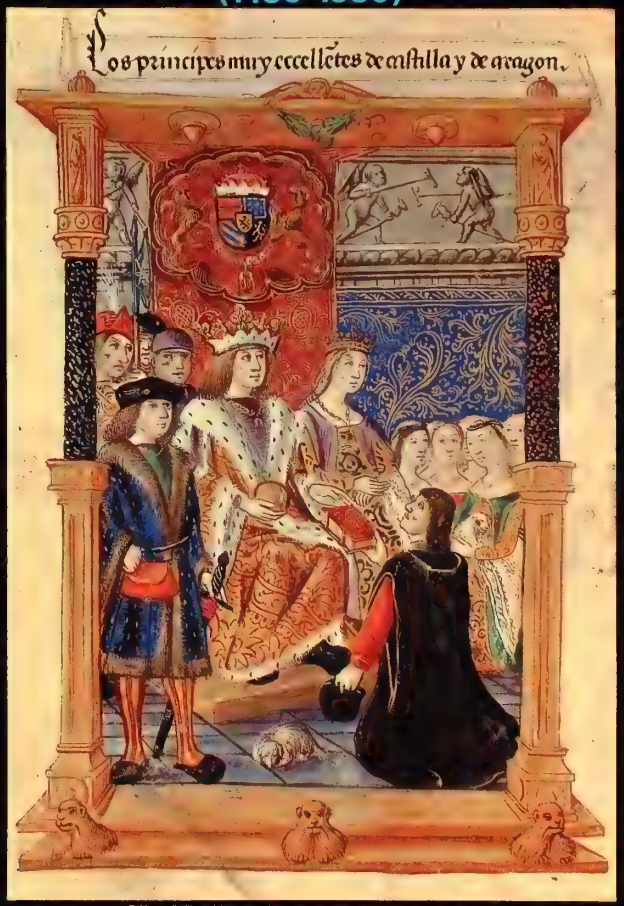
## HOFMUSIK UND FRAUENLIEDER

im Zeitalter der Entdecker (1492–1553)

**„Villancicos" aus „Cancionero de la Colombina" (Ende des 15. Jahrh.)**
Niña y viña (anonym)
Propiñán de melyor (anonym)
Como no la andaré yo? (anonym)
**Recercada** (anonym)
**Fantasia** (Luys Milan; um 1500 – nach 1561)
**Pavana** (Luys Milan; um 1500 – nach 1561)
**„Villancicos" aus „Cancionero de Palacio" (1490–1530)**
Al alva venidi, buen amigo (anonym)
Perdi la mia rrueca (anonym)
A los baños del amor (anonym)
Fantasia (anonym)
Romanesca (anonym)
Pues bien para esta (Garcimunós)
Si avéis dicho, marido (anonym)

Seite 2

**„Romances" aus „Cancionero de Palacio" (1490–1530)**
Si d'amor pena sentis (anonym)
O voy (Román)
Qu' es de ti, desconsolado (Juan del Encina; 1468–1529)
**Recercadas sobre renores**
Recercada 4 (Diego Ortiz; 1525–?)
Recercada 5 (Diego Ortiz; 1525–?)
Recercada 6 (Diego Ortiz; 1525–?)
**„Villancicos" aus „Cancionero de Uppsala" (1500–1550)**
Yo me soy la morenica (anonym)
Si la noche haze escura (anonym)
Soleta só jo aci (anonym)
Con qué la lavaré (anonym)
Soy serranica (anonym)




P. Marcuello überreicht sein Werk Isabel der Katholischen und Ferdinand von Aragon

Seite 3

## SEPHARDISCHE ROMANZEN

aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)
Pregoneros van y vienen (anonym)
El rey de Francia tres hijas tenia (anonym)
Una matica de Ruda (anonym)
Palestina hermoza (anonym)
Nani, nani (anonym)
El rey que tanto madruga (anonym)

Seite 4

Por qué llorax blanca niña (anonym)
Morcios los mis moricos (anonym)
Lavava y suspirava (anonym)
Paxarico tu te llamas (anonym)
La Reina xerifa mora (anonym)
Por alli pasó un cavallero (anonym)

ENSEMBLE HESPÈRION XX

**Montserrat Figueras,** Sopran
**Jordi Savall,** Tenor- und Baßgambe, Fidel und Chitarra saracenica (gestrichen)
**Hopkinson Smith,** Renaissancelaute, Laute und Chitarra saracenica
**Lorenzo Alpert,** Flöte und Schlaginstrumente
und
**Arianne Maurette,** Gambe
**Pere Ros,** Gambe
**Gabriel Garrido,** Schlaginstrumente
**Pilar Figueras,** Dudelsack

Aufnahmen in Basel, Münstermuseum

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Tonmeister
**Johann Nikolaus Matthes**

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# NORMAN CASIANO



# NORMAN CASIANO

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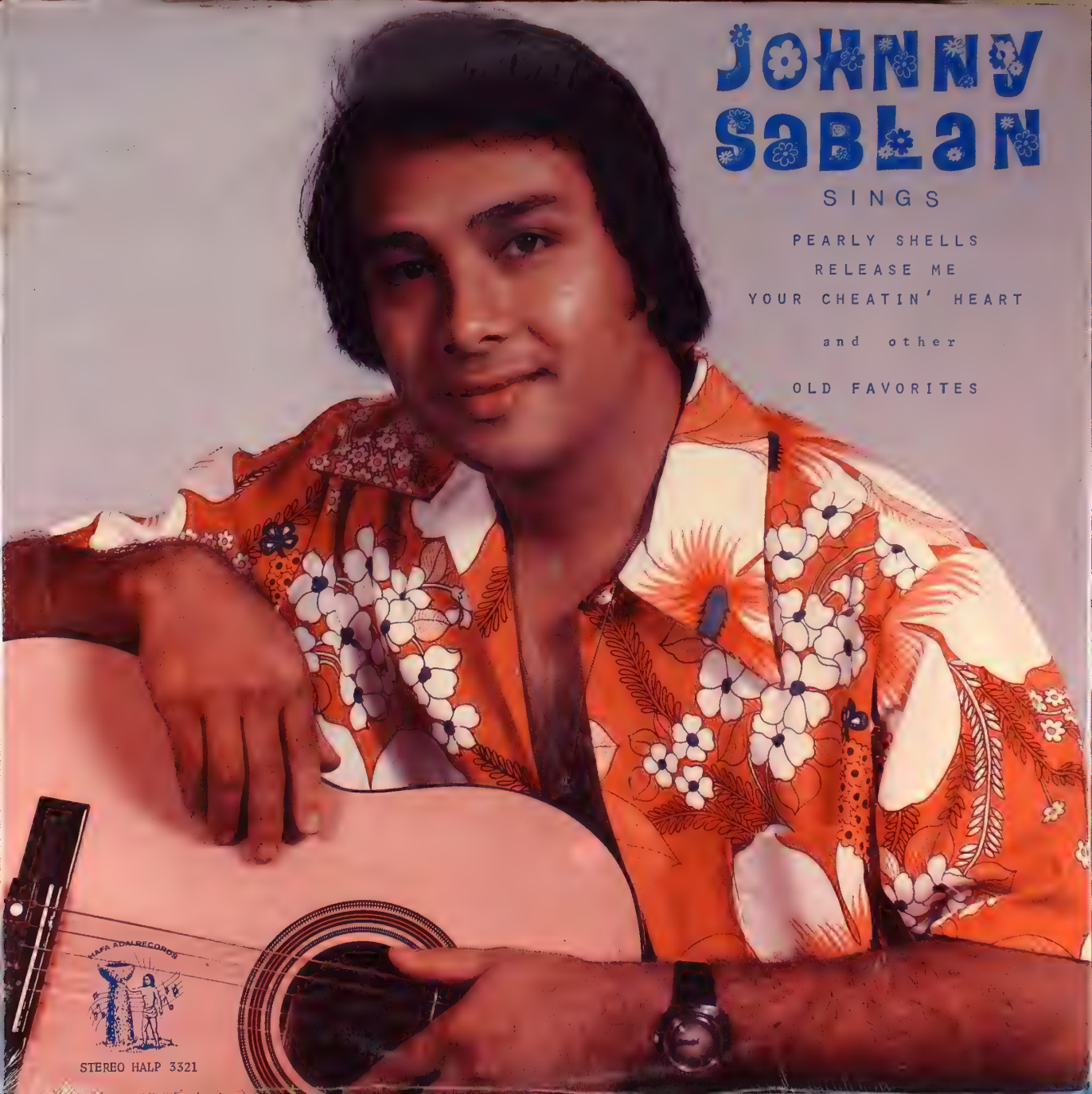
LADO A

1. ME HA DADO POR RECORDAR
*MARIA E. LA SALLE*
2. TANTO TE AME
*RUBEN MALDONADO*
3. PATRICIA
*LEDESMA Y CASIANO*
4. DIME POR QUE
*RAFAEL LEDESMA*

LADO B

1. PLEGARIA
*VICTOR TORRES*
2. SI TAN SOLO EN LA VIDA
*RAFAEL LEDESMA*
3. HOY COMO AYER
*RAFAEL LEDESMA*
4. ME HA DADO POR RECORDAR
*MARIA E. LA SALLE*

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**ARTE Y DISEÑO:** *Luis Grasso / Graphic Designer*
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**LP-002**


JOHNNY
SABLAN
SINGS
PEARLY SHELLS
RELEASE ME
YOUR CHEATIN' HEART
and other
OLD FAVORITES
HAFA ADAI RECORDS
STEREO HALP 3321

# JOHNNY SABLAN

This is versatile composer-singer JOHNNY SABLAN'S 10th Record Album devoted to the preservation of the Chamorro culture, presenting for the first time old favorites as requested by his many fans in Guam. The style of music recorded here is a combination of ISLAND/COUNTRY/WESTERN which features a unique musical blending of the East and West.

On the first side of the LP JOHNNY sings both in American and Chamorro lyrics to such great favorites as "PEARLY SHELLS," "YOUR CHEATIN' HEART," and "RELEASE ME." "MAKING' WHOOPEE!" is slated to be released as a single in the United States. Side two features contemporary folk songs highlighted by island instruments and group singing. Chamorro lyrics of the Country favorites were composed by JOHNNY SABLAN and GREG GUEVARA, both noted as Guam's most famous composers and lyricists.

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OF JOHNNY SABLAN




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HALP 3305




HALP 3303




HALP 3301




HALP 3300

THIS ALBUM IS ALSO AVAILABLE ON STEREO TAPES

STEREO HALP 3321




## SIDE ONE

1. **PEARLY SHELLS**
   (Petlas Chegai)
   (Edwards-Pober)
   Chamorro Lyrics: Johnny Sablan
   Criterion Music Corp. (ASCAP)
2. **RELEASE ME**
   (Sotta Yu)
   (Miller-Williams-Yount)
   Chamorro Lyrics: Greg Guevara
   4-Star Music Co. Inc. (BMI)
3. **LET IT BE ME**
   (Potlo Ya Guao)
   (Curtis-Delanoe-Becaud)
   Chamorro Lyrics: Johnny Sablan
   France Music Co. (ASCAP)
4. **YOUR CHEATIN' HEART**
   (Korason Mo Gof Dakun)
   (Hank Williams)
   Chamorro Lyrics: Greg Guevara
   Fred Rose Music, Inc. (BMI)
5. **BEFORE THE NEXT TEARDROPS FALL**
   (Antes Deo Toho i Lagomo)
   (Peters-Keith)
   Chamorro Lyrics: Greg Guevara
   Fingerlake Music Inc. (BMI)
6. **MAKIN' WHOOPEE!**
   (Kahn-Donaldson)
   Chamorro Lyrics: Johnny Sablan
   Donaldson, Douglas & Gumble, Inc. (ASCAP)

Guest Artist on "Let It Be Me": BRUNI

## SIDE TWO

1. **GUAI'YA i GUMAE'YA HAO (ASCAP)**
   (Love The One That Loves You)
   Johnny Sablan
2. **MEMORIAS Y CHATANGMAK (ASCAP)**
   (Memories at Dawn)
   Greg Guevara - Johnny Sablan
3. **BIRA HAO MAGI QUERIDA NENE (ASCAP)**
   (Return to Me Sweetheart)
   Johnny Sablan
4. **TOHO I LAGOHO (ASCAP)**
   (Teardrops) Harbor Lights
   (Kennedy-Williams) (Greg Guevara)
   Chappell & Co. Inc. (ASCAP)
5. **HAGO FIHO EN'MAHALANGE (ASCAP)**
   (We Miss You)
   Rita Sablan - Johnny Sablan

---

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My heartfelt thanks and Si Yuus Maase to all of the sincere and devoted people involved in this musical effort . . . . in memory of my brother Joe.
Johnny Sablan

Producer/Arranger: JOHNNY SABLAN
Recorded by: HOWARD WOLAN
Mixed by: HOWARD WOLAN & JOHNNY SABLAN
Mastered by: FERN DORRELL
Cover Photography: BOB BUCHER
Cover design/layout/notes: ART BENSON

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*Taste and see*

*INGREDIENTS*

*Side One*
*Taste & See*
*The Search*
*You Help Me*



*Side Two*
*Talk to Me*
*Lies*
*White Knuckles*

*All songs written by Tony Bolton*
*Express Image Publishing, BMI*

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Engineer: David Huff
Mixing: David Huff & Tony Bolton
Mastered: Ardent Recording Studio, Memphis, Tennessee
by Larry Nix
Album Concept: Tony & Kimberly Bolton
Album Cover Design: Way Associates, Inc. Destin, Florida
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TK & Company is an outreach ministry of The Chapel (Ft. Walton Beach, Florida). We praise the Lord for the Love, Trust, Prayers, and Teaching we receive from this Great Body of Believers.

This album is dedicated to Jesus Christ; may He receive all honor and glory.

We want to thank our parents for their loving support and understanding; for without their help and belief in our ministry, we could not have accomplished our goal. We love you all.


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# BEN OAKLAND'S COMPOSITIONS

**I'll Take Romance** — EYDIE GORME • **Champagne Waltz** — LAWRENCE WELK • **Cool Tango** — DAVID ROSE • **Java Jive** — TAMMY GRIMES • **Bellisima** — TONY MARTIN • **Newsbeat** — BEN OAKLAND

**What's Your Hurry Beatrice** — BEN OAKLAND • **If I Love Again** — TONY BENNETT • **Sidewalks of Cuba** — TED HEATH

**Winter Sun** — TONY MARTIN • **River River** — PEGGY LEE • **Beau Night In Hotchkiss Corners** — RICKY ALAN

# BEN OAKLAND'S COMPOSITIONS

**SIDE 1**

**1. I'LL TAKE ROMANCE**
Eydie Gorme
(2:20)

**2. CHAMPAGNE WALTZ**
Lawrence Welk Orchestra
(2:29)

**3. COOL TANGO**
David Rose Orchestra
(2:44)

**4. JAVA JIVE**
Tammy Grimes
(2:13)

**5. BELLISIMA**
Tony Martin
(2:29)

**6. NEWSBEAT**
Ben Oakland Orchestra
(2:04)

**SIDE 2**

**1. WHAT'S YOUR HURRY BEATRICE**
Ben Oakland Orchestra
(2:28)

**2. IF I LOVE AGAIN**
Tony Bennett
(3:17)

**3. SIDEWALKS OF CUBA**
Ted Heath Orchestra
(2:50)

**4. WINTER SUN**
Tony Martin
(2:33)

**5. RIVER RIVER**
Peggy Lee
(3:08)

**6. BEAU NIGHT IN HOTCHKISS CORNERS**
Ricky Alan Orchestra
(2:24)

Although still a comparatively young man (born 1907) his musical career started at the age of nine, with a concert at Carnegie Hall. In his teens he was pianist for Helen Morgan and George Jessel.

He wrote Music and Sketches for Fannie Brice: Ziegfeld Follies; Hold Your Horses, starring Joe Cook and Dave Chasen (of restaurant fame); Earl Carroll's Vanities and Sketch Book; George White's Gay White Way; Billy Rose's Casino de Paree; Schubert's Americana, Cotton Club Reviews, etc., etc.

Music for Films: starring Cary Grant, Grace Moore, Irene Dunne, Mae West, Rita Hayworth, Edward G. Robinson, Eddie Cantor, Marx Brothers, Jimmie Durante, Milton Berle, Fred McMurray, Mitzie Gaynor, etc., etc.

Producer and Writer of Personal Appearance tours for: Van Johnson, Gisele McKensie, Nannette Fabray, Josephine Baker, Joe E. Lewis, Nelson Eddy, Jeanette McDonald, Tony Martin, etc., etc.

Some of Mr. Oakland's music which have become standards are: I'll Take Romance; I'll Dance At Your Wedding; The Champagne Waltz; If I Love Again; Two Loves Have I; Java Jive; Roses in December; I Promise You; Valse Moderne, Cool Tango, etc., etc.

Currently the airwaves have been carrying the Tunes of News Beat; Winter Sun (written with Alan Rosenus) lyrics by Paul Francis Webster with Tony Martin doing the vocalizing; Bellisima; and a very gay, catchy instrumental entitled, "What's Your Hurry Beatrice."

Ben Oakland received two academy nominations for motion pictures, The Awful Truth and I'll Take Romance.

He had been Chairman for five years of the West Coast Committee of Song Writers Protective Association when he retired to produce his own T.V. shows, Down Tin Pan Alley and the George Jessel Show.

Among the many dozens of citations and awards he has received for national and local achievements . . . he treasures his Academy Award nominations; the U. S. Treasury Department Award for selling U. S. Treasury Bonds during the war effort, and while serving as Chief of Entertainment for the Air Service Command for three years; The Hollywood Bar Association Award; The Award from Sunair Home for Asthmatic Children; The Global City of Hope Award; Honored three times by the San Francisco Press Club; and by the Women's Division of the United Jewish Welfare Fund of Los Angeles.

He is currently a member of ASCAP (American Society of Composers, Authors and Publishers) Advisory Board. Mr. Oakland is the producer of the T.V. version of "Down Tin Pan Alley" starring ASCAP's outstanding writers.


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RAQUEL MONTERO
AWILDA
ESTOY METIDA CONTIGO

# AWILDA

## "YO NO SOY ESA"

LADO A

AMIGOS NO
YO NO SOY ESA
TIC - TOC QUIEN ES
TRISTE CORAZON
LA PLAYA

LADO B

ADIOS CHICO DE MI BARRIO
ESTOY METIDA CONTIGO
YA YO LO SE
SI LOS NIÑOS GOBERNARAN EL MUNDO
TU

ARREGLOS DE: MAXIMO TORRES



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H-05

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# THE *Singing*

# SPICER FAMILY

# *Going Home*



# THE *Singing* SPICER FAMILY

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# Going Home



GUESS WHO IS FOREMAN

Wonderful Saviour
Life Is Worth Living
He Looked Beyond My Faults
Sheltered In The Arms Of God
Jesus Is Coming Soon
Lonely Road

Don't Take My Cross Away
And Now I Have Everything
Going Home
Personal Saviour
Old Rugged Cross, Medley
Sweeter Gets The Journey



LAUGH–IN

During my years of attending gospel singing concerts, and, in recent years of organizing several myself, I have never seen a singing group that could so completely captivate audiences the way this talented and personable family does. I've sat among the people and observed closely as mouths began to drop open in utter amazement as 13 year old Randy would begin to lead out with his powerful tenor voice. 16 year old Lynn has an outstanding alto voice and even 11 year old Jeff has great singing ability for his age. Annette (Mom) Spicer has a rare combination of talent, poise and charm, and you really sense that she is "right at home" on the piano bench. Of course, last but not least is Clarence (Dad) Spicer who is the low-down member of the family (boss). He adds that special touch through his frequent testimonies and sermonettes, often sprinkled with humorous remarks.

Depending on the type of song they sing they will either put joy in your heart or tears in your eyes. Only the most hardened of individuals could remain unmoved by their singing, and even many of these are broken into a spirit of repentance.

In my humble opinion, this family is destined to be one of the most popular gospel singing groups in the country within the next few years, not because of their talent alone, but also because of their dedication to singing for the Lord.

Each member of this attractive family possesses great poise and charm both on stage and off. They are down-to-earth people and, if you will allow yourself to do so, I'm sure you will fall in love with them just as I have!

One thing I'd like to add is this: If you don't get a blessing from hearing this album, then, brother, you don't know what a blessing is!

A devoted friend and fan,

Richard (Dick) Schwaderer

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Denny Rice; drums

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# *(God's Love Is)*
# *Eternal and Everlasting*

John Watson has assembled the ultimate gospel album. This ethereal creation is sometimes airy, heavenly, and fragile. At other times, it has the splendor of a magnificent and grand pageant. John is an extremely sensitive Christian writer whose inspired compositions are characterized by delicate, yet captivating, spiritual messages. He communicates these messages by the use of meaningful lyrics accompanied by music possessing great imagery. John has set to music the text of two familiar hymns and transformed them into stunning new creations. Listen to *Nothing but the Blood* and actually visualize Christ's blood dripping from His body; or, *Oh, How I Love Jesus,* and be consumed by the tender and sensuous use of orchestration; hear Gabriel's trumpet on *Christ is Coming Back Again;* then witness the return of Christ in the futuristic presentation of *When Jesus Returns;* ***anticipate your resurrection when listening to*** *When I Rise;* give God the praise He so deserves with *Lord, Thanks for These Blessings;* Esther H. Bell-Watson, an extraordinary and gifted writer, adds a spiritual touch and poses the ultimate question in the "Broadway-sounding tune" *If I Don't Make It to Heaven (What Will I Do?);* finally receive the "good news" of God's enduring love in the title cut *(God's Love Is) Eternal and Everlasting.*

I commend John and the Saint Teresa of Avila (Catholic) Gospel Choir on this album. The listener is in for a very special treat. I am sure you will agree with me that these songs are of impeccable quality and infinite duration. They too, are ETERNAL AND EVERLASTING.

Forrest McCain, *Executive Producer*


*Special Thanks to Some Special People*

| | | |
|---|---|---|
| Arleen Christian | Roosevelt Johnson | George A. Stallings, Jr. |
| Sharon Covington | Reginald G. Lewis | Harold Sutton |
| Belva Fletcher | Forrest McCain | Jerry Thomas |
| Lolita Hickman | Jeannie E. Scott | Terry V. Thompson |
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*and the*
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Your Assurance of Excellence

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Memphis, Tennessee U.S.A.

# *Saint Teresa of Avila (Catholic) Gospel Choir*

The celebration of the Liturgy at Saint Teresa of Avila in Washington, D.C. is a mountain top experience. It was originally conceived to challenge and to bring back those Catholics who had fallen away from the Church. There was an urgent need to enhance the worship service because of the alarming rate at which we were losing members (especially Black members). Many felt that the Mass was no longer meaningful or fulfilling. We sought to implement gospel music in an effort to make the Liturgy more viable to Blacks with the condition that the quality of this music be of such excellence that it would appeal to all. Now, on any given Sunday, the worship service draws people from a 50-mile radius. They come to be a part of and to experience a vibrant and dynamic Liturgy, to hear power-filled preaching, and to glorify and honor God. Gospel music is now an integral part of the worship service.

The Sunday worship service is tremendously enhanced by the uniquely beautiful music ministry of the Saint Teresa of Avila Gospel Choir. Their jubilantly spirited singing refreshes, strengthens, and gladdens the heart. More importantly, it heals the wounds of our souls. Endowed by the Holy Spirit, the Choir leads the congregation in song with such fervor and conviction that one is compelled to release oneself to the presence, power, and the spirit of God. We now have a relevant Liturgy where all can share in the Joy of Jesus Christ.

Under the direction of John E. Watson, Minister of Music, this Choir has risen to notable and national acclaim in a short period of time. Mr. Watson's dedication to effecting reform in gospel music, especially in the area of performance and delivery, has been largely responsible for the Choir's celebrated recognition. This incredibly talented man of God has done much to place gospel among the ranks of the respected musical idioms. He has demonstrated that gospel music can be used effectively in the Liturgy when there is "spirit in the song and excellence in the performance."

The Church of Saint Teresa of Avila joins me in presenting to you and sharing with you THE SAINT TERESA OF AVILA (CATHOLIC) GOSPEL CHOIR.

Father George A. Stallings, Jr., *Pastor*

For additional information regarding workshops, newsletter subscriptions, concert schedules, and newly published music, write:

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Rimsky-Korsakov

# ANTAR

SYMPHONIC SUITE, OP. 9

Ippolitov-Ivanov

## CAUCASIAN SKETCHES Op. 10

(complete)

Glière; RUSSIAN SAILORS' DANCE (from the ballet, The Red Poppy, Op. 70)

Maurice Abravanel, conductor/Utah Symphony Orchestra



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# Rimsky-Korsakov
# ANTAR
SYMPHONIC SUITE, OP. 9

## Ippolitov-Ivanov
## CAUCASIAN SKETCHES Op. 10

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STEREO
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Glière; RUSSIAN SAILORS' DANCE (from the ballet, The Red Poppy, Op. 70)

Maurice Abravanel, conductor / Utah Symphony Orchestra

*Antar,* composed in 1867/8, was the first major work in which Nikolay Rimsky-Korsakov (1844-1908) realized his great and unique powers as a composer. At the time the twenty-two-year-old composer was still an officer in the Russian navy, and had recently returned from a three year voyage during which he had stopped off in the United States.

In St. Petersburg he was avidly throwing himself into musical composition, forming with Mussorgsky, Borodin and Cui, under Balakirev's direction, the circle of national composers that came to be known as "The Five." He had already composed his first symphony, and he called *Antar* his *Symphony No. 2,* although it differed from the traditional concept of a symphony as much as did his later masterpiece, the *Symphonic Suite, Sheherazade,* of 1888. After he became professor of composition and instrumentation at the St. Petersburg Conservatory, he changed the appellation of *Antar* to *Symphonic Suite.* And indeed, while *Sheherazade* is a bigger and more spectacular work, the two compositions are cut from the same beautiful musical cloth, interwoven with Asian threads.

Antar was an actual Arabian poet and warrior who lived at about 600, and some of his poetry is still extant. The story used by Rimsky-Korsakov as the inspiration for his work finds Antar embittered by his mean and ungrateful treatment by the society he served, and living as a recluse in the ruins of the city of Palmyra, in the desert of Sham. He rescues a gazelle from attack by a bird of prey. Then in a dream he is transported to a sumptuous palace where he discovers that the gazelle was really the Peri (or Fairy) Gul-Nazar, Queen of Palmyra. Gratefully she rewards him with the three great joys of life. The first is revenge. The second is power. The third is love, after the fullness of which he is ready to die.

Although *Antar* is really not a symphony, this is not through any weakness of form. It is a finely constructed work in four movements each of which has its own organic life, although key motifs recur in all of them. But in it the composer was drawn into a musical direction away from orthodox practises. This was the employment of Asian-type melodies, and folk material similarly considered "exotic," with obedience to their own implicit harmonic, rhythmic and instrumental logic, instead of "Europeanizing" them. Indeed, this proved to be his important influence on twentieth century music, through his pupil Stravinsky and other composers.

In his reminiscences, Rimsky-Korsakov tells how he was attracted to "Syenkovski's (Baron Brambeus) beautiful tale *Antar,"* why he is in the main satisfied with his setting, and yet why he decided it was wrong to call it a "symphony." The first movement, for example, "is a free musical delineation of the consecutive episodes of the story, save that they are musically unified by the ever-recurring theme of Antar himself. It has no thematic development whatever; only variations and paraphrases." Yet the work as a whole is not a "story" delineation, but has its purely musical structure. With the second, third and fourth movements, "the tasks of depicting the joys of revenge, power and love are purely lyrical tasks calling for no fixed form: they merely denote moods and their changes, and thus allow complete freedom of musical structure."

I. *Largo; Allegro giocoso; Allegretto vivace*

The movement opens, *Largo,* with a musical depiction of the wide, sombre expanse of the desert. Then the two main themes are heard that will recur throughout the work. First, from the violas, is the hauntingly beautiful Antar melody. This is followed by the delicately florid theme of the Fairy, Gul-Nazar, from flutes accompanied by harp. A short episode depicts the battle with the bird. Then come the "variations and paraphrases" of the main themes, along with a cantabile 6/8 melody which the composer writes that he "borrowed from a French collection of Arab melodies of Algiers, which Borodin happened to possess." This evokes the sensuous life in the palace. The movement ends as it began, with Antar back in the desert.

II. *Allegro*

Depicting the first of the Queen's gifts of joys, that of revenge, this movement starts with and develops a stirring, "threatening" theme, along with which the Antar theme is put through rhythmic and contrapuntal transformations, evoking the hard edge of battle. The movement as a whole follows sonata form.

III. *Allegro risoluto alla marcia*

The second joy evoked here is that of power, beginning with music of processional splendor. Contrasting to the opening is a sinuous melody of Arab source which the composer had also found in Borodin's collection. The Antar theme is given a splendid statement by the brass to climax the movement, and the concluding chords are typical of the composer's original harmonic thought.

IV. *Allegretto vivace; Andante amoroso*

This movement is Antar's sweet and sensuous "love death," with the Fairy Queen, Gul-Nazar, in his arms. After an introduction recalling the palace of the first movement, a melody enters which Rimsky-Korsakov writes was given him by Dargomyzhsky, from a collection of Arabian melodies. This is beautifully interwoven with variants of the themes of Antar and the Fairy Queen, and runs its rhapsodic course to a peaceful end.

♦ ♦ ♦

Mikhail Ippolitov-Ivanov (1859-1935) was a Russian mechanic's son who early showed musical gifts, and studied at the St. Petersburg Conservatory under Rimsky-Korsakov. He then was appointed director of the Music School and orchestral conductor in Tiflis, in Georgia, and there studied intensely the musical strains of the Caucasus, producing among other books the authoritative *On the National Songs of Georgia.* Later he became a conductor in Moscow, and also taught at the Moscow Conservatory.

Ippolitov-Ivanov composed several operas, two string quartets and many symphonic works. The work which has most caught the fancy of international audiences is the colorful Suite, *Caucasian Sketches,* Op. 10, composed in 1894. Its intriguing melodies are in some cases actual folk songs, and in others, based by the composer on folk melodic phrases and rhythms. It is in four movements.

I. *In the Mountain Pass*

The composer writes: "The broad cantabile theme, depicting the Passanaur valley, was composed by me under the impression of its unusually peaceful, bright, clear natural beauty, which makes this place one great flower garden."

II. *In the Village*

"On the roof of a hut two Georgians, one old, one young, were playing on the *tar* (string instrument) and *duduk* (wind instrument) a long-drawn *bayuta,* or free improvisation, answering each other with musical phrases; in the middle of this improvisation a dancing girl appeared on the roof, and both musicians changed over to a dance theme."

III. *In the Mosque (also, At Sunset)*

"The usual sunset call of the muezzin from the minaret: the herds returning homeward and the monotonous rhythm of the gradually quietening day."

IV. *Procession of the Sardar*

"A motley, noisy crowd accompanies the sardar's departure, now pressing closely around him, now scattering before the whips of the guards."

♦ ♦ ♦

Reinhold Glière (1875-1956) was born in Kiev, studied composition with Ippolitov-Ivanov at Moscow in the late 1890's, and embarked on a composing career which continued unbroken after the socialist revolution in Russia. An early success was the Symphony No. 3, *Ilya Muromets,* of 1911. The ballet *The Red Poppy,* Op. 70, from the first act of which the *Russian Sailors' Dance* is taken, was written in 1926-7. It was a highly successful ballet in its homeland, but in the West it was known largely through this *Sailors' Dance,* which Leopold Stokowski helped popularize and which became in general a conductors' favorite.


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Victor Waill 4'07

*Dolores la mala fé*
Miguel González 4'21

*Una mujer en mi vida*
D.R. 2'42

*Sacrificio*
D.R. 4'28

**SIDE B**

*La Canquiña*
D.R. 3'23

*Cómete el hueso*
Victor Waill 3'37

*Paloma*
Juan Enrique Abreu 4'43

*Si supieras*
Luis Manuel Gil 3'35

Arreglos:
VICTOR WAILL

Personal:
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TONY MEDRANO Vocal
HECTOR COCCO 1ra. Trompeta
RAMON MOTA 2da. Trompeta
EDUARDO DE LA ROSA Trombón
VICTOR ARAMBOLES Trombón en "Sacrificio" y "Si tú supieras"
TAPIA Trombón en "Una mujer en mi vida" y "Paloma"
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# Manuel de Falla

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3 Dances from
"The Three-Cornered Hat"
Suites

Ritual Fire Dance from
"Love the Magician"

Interlude & Dance from
"La Vida Breve"

Nights in the Gardens of Spain

Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor with
Jorge Federico Osorio, Piano

# Manuel de Falla

DESTO
DC 7216

## Mexico City Philharmonic Orchestra
## Fernando Lozano, Conductor with
## Jorge Federico Osorio, Piano

**side 1** (25:00)

**1—THREE DANCES from "THE THREE CORNERED HAT" SUITE** (13:15)
℗ J. & W. Chester Ltd.

a) Dance of the Neighbors—a "sevillana" (Allegro ma non troppo) (3:25)
b) Dance of the Miller—a "farruca" (Poco vivo) (3:17)
c) Dance finale—a "jota" (Poco mosso) (6:20)

**2—RITUAL FIRE DANCE from "LOVE THE MAGICIAN"** (4:12)
℗ J. & W. Chester Ltd.

**3—INTERLUDE & DANCE from "LA VIDA BREVE"** (7:23)
℗ Associated Music

**side 2** (23:50)

**NIGHTS IN THE GARDENS OF SPAIN** (23:50)
℗ Associated Music

**JORGE FEDERICO OSORIO, piano**
1—In the generalife (Allegretto e tranquillo e misterioso) (10:30)
2—a) Far away dance (Allegretto giusto);
b) Dance in the gardens of Sierra de Cordoba (Vivo) (13:15)

Among the great composers of 20th Century music, Spain's **Manuel de Falla** (1876-1946) holds a place in the front rank, both nationally and internationally. His output, although comparatively small, is marked by a constant development, leading it from a purely national appeal to a style which is genuinely universal. Greatly influenced by the music of his native region, Andalusia, he gradually created a personal style, strict, concentrated, and almost ascetic; an ascesis that can be traced throughout his life right up to the serious moral and religious breakdown which clouded his last years.

In 1905, although he was awarded the Madrid Conservatoire's first prize in piano-playing, he won the prize of the "Real Academia de Bellas Artes" for his two-act opera "**La Vida breve**". This earliest work, based on a poem by Carlos Fernandez Shaw is obviously influenced by the Italian verismo school, yet already bears that dryness of feature characteristic of Falla. The opera is set in Granada, in all the bustle of the crowd and daily life...the smithy, street tradespeople... Paco and Salud swear to be faithful to each other, but Paco will marry Carmela. The wedding festivities are disturbed by the arrival of Salud, her grandmother and her uncle, an old gypsy, who have come to reproach Paco for his betrayal. Then, in front of the horrified guests, Salud falls dead. With its songs, its dances, and the superb interlude linking the two acts, the whole score has a vibrant, authentic flavour, with highly coloured orchestration.

After this first success, Manuel de Falla spent seven years in Paris (1907-1914) moving in a circle including Ravel, Debussy, Dukas, and Albeniz...These were years of discovery and also of change, during which several works of great importance were to be composed, such as "**Seven Popular Spanish Songs**", "**Nights in the Gardens of Spain**," "**Love the Magician**," and "**The Three-cornered Hat**" In the form of three nocturnes for piano and orchestra, "**Nights in the Gardens of Spain**" (1911-1916) indisputably reflects the fascination that Spain aroused in very many composers of the day, and most notably Debussy and Ravel. Whence one hears rather foreign picturesque touches and refinement of timbre, but also throughout the three pieces—"**In the Generalife**," "**Far away dance**," "**In the Gardens of Sierra de Cordoba**"—the sound of Spanish guitars whose riches and magic power the composer knew so well.

It is precisely magic which is the main theme in the plot of the ballet "**Love the Magician**" (1914-1915), based on a gypsy legend. The beautiful Candelas is haunted by the ghost of her ex-lover, a fickle and jealous person, who keeps coming between her and the seductive Carmelo. By their incantations around a brazier, gypsies try to break the evil spell, then young Lucia sacrifices herself and through her coyness attracts the ghost's attention in herself! Candelas and Carmelo can then enjoy their first kiss, which definitively breaks the spell. This is a sensual and rough score with genuine folk-flavour, whose "**Ritual Fire Dance**" (to drive away evil spirits) is one of the most famous and typical extracts.

The gaiety and humour of Falla's "**Three-Cornered Hat**" form a contrast to these spells and curses. The work was first performed by the Ballets Russes, with scenery and costumes designed by Picasso. Based on a play by the author Alarçon, the plot features an old provincial governor, smitten with a young and beautiful miller's wife who cares nothing for him and makes a fool of him with the cooperation of her husband. In prodigiously virtuosic orchestration, a series of traditional Spanish dances heard: a fandango, a seguidillas, and a bolero. The second orchestral suite culled by Falla from the score, contains a sevillana ("**The Neighbours**"), a farruca ("**The Miller's Dance**"), and a jota ("**Danse Finale**").

"One must go right to the heart of things, if one wants to avoid making a mere caricature of folk-music", Manuel de Falla declared. He demonstrated this magnificently throughout his works, which spring from the very spirit of his country's music.

Notes by Odile Martin
Translation by Paul Anthony Carlin

**MANUEL DE FALLA** was born 23 Nov 1876 in Cadiz where he received his first musical instruction from his mother, a talented pianist, with whom (at the age of 11) he participated in a Church performance of **HAYDN'S SEVEN LAST WORDS OF CHRIST** arranged for piano duet. He then studied piano with Trago and composition with Pedrell, the two musician/scholars/teachers generally credited with the rebirth of the modern Spanish School. He won the Madrid Academy award for his opera **LA VIDA BREVE** in 1905 and at the same time won unanimous first prize in a piano competition. After teaching piano in Madrid for 2 years Falla went to Paris where he became associated with Debussy, Dukas, Ravel and other creative talents of the Parisian scene. **LA VIDA BREVE** was first performed at Nice in 1913 and then in Paris (Opera Comique) in 1914. It was not until late in 1914 that **LA VIDA BREVE** was finally produced in Spain. His immensely popular ballet **EL SOMBRERO DE TRES PICOS** (The Three-Cornered Hat) was produced in its final form in London in 1919, by Diaghileff. This was after the acceptance of **FALLA'S** other masterpiece **EL AMOR BRUJO** (Love the Magician). It was in 1916 that **DE FALLA** completed his symphonic impressions for piano & orchestra **NOCHES EN LOS JARDINES DE ESPANA** (Nights in the Gardens of Spain), the work that immediately placed him as the foremost living Spanish composer. Additional works followed and from 1919 to 1939 he made his primary home in Granada. Until 1934 he travelled frequently in Europe as a conductor and performer of his own works but the trauma of the Spanish Civil War worsened his already failing health. During the period 1934 to 1939, although his life was somewhat "retiring," he did complete several additional works including his **FANFARE** for winds and percussion, among others. In 1939 he accepted an invitation to conduct several concerts of his works in Argentina (Buenos Aires) which was indeed a personal triumph for the "man." He was then persuaded to remain in Argentina where he settled in the resort town of Alta Gracia de Cordoba where he spent his last years living with a sister. Upon his death in 1946 his remains were transferred to Spain for burial in his native city of Cadiz.

**Falla's** acceptance of his teacher Pedrell's concept that each nation should base its art-music on national folk-song went only part-way. While **de Falla** accepted the doctrine "in principle" he did not believe in a literal usage, per se. Most of the "folk-tunes" employed by **Falla** are suggestive **only** of actual folk songs and themes. In fact, except in the case of his **SEVEN SPANISH POPULAR SONGS**, the places where **de Falla** made use of actual folk-tunes can be counted on one hand. Nevertheless **Falla's** music is completely Spanish in feeling and expression. All of the characteristics and features of Spanish popular & folk music are to be found in his works. So authentic were his reconstructions of native idioms that many critics classified his **EL AMOR BRUJO** as a product of "pure folklore" while, in fact, the ballet does not contain a single folk-tune. It was however directly inspired by the Gypsy folklore of Andalusia. It was perhaps this ability to understand—through a total assimilation of all of these musical forms—and to then be able to express this "total understanding" so vividly and with such color that makes **de Falla** one of the great composers, for certainly his output was not that great in terms of quantity.



**FERNANDO LOZANO**
Fernando Lozano is the artistic director of the Mexico City Philharmonic Orchestra which was founded in 1978. It has played under his direction in the main halls of Mexico, South America, the Caribbean, Asia and, more recently, in Europe and the United States and Canada where it was warmly received by the critics and the demanding audiences. The performances of both orchestra and conductor were given the most lavish praise.

Lozano made his debut in 1962 directing the Conservatory of Mexico Orchestra. In 1965, he studied in the most prestigious musical centers of Europe under scholarships from the governments of Mexico, France, Italy, and the Netherlands.

Since 1974, Lozano has had a brilliant international career, with debuts in the State Opera of Vienna, the Memphis Opera, and in Puerto Rico, Spain, and Paris. In the symphonic field, he has directed the leading orchestras of Poland, Spain, Austria, Germany, Puerto Rico, the United States, and France.

**THE MEXICO CITY PHILHARMONIC ORCHESTRA**
The Mexico City Philharmonic Orchestra was founded in 1978 by Mrs. Carmen Romano de Lopez Portillo and sponsored by the National Fund of Social Activities and the Government of the Federal District. One of this orchestra's objectives is to bring good music to the broad masses of the population both at home and on tour abroad.

Under the direction of its regular conductor Fernando Lozano the orchestra plays 130 concerts a year in the main halls of Mexico, South America, The Caribbean, Asia and more recently in Europe, the United States and Canada. Outstanding Mexican and foreign guest conductors and soloists have performed with the Philharmonic in its years of existence including: Leonard Bernstein, Narciso Yepes, Pierre Fournier, Claudio Arrau, Eduardo Mata, Jorge Bolet, Janos Starker, Byron Janis, Birgit Nilsson and many other artists of world reknown.

**Jorge Federico Osorio**, born in Mexico in 1951, started his piano studies at the age of 5 years and studied later at the Mexican National Conservatory. Afterwards he continued his studies during 2 years at the Paris National Conservatory and another 2 years at the Moscow Tchaikovsky Conservatory guided by prestigious masters as Luz Maria Puente, Bernard Flavigny, Monique Haas, Jacob Milstein, Nadia Reinsenberg and Wilhelm Kempff.

Jorge Federico Osorio who lives at the present time in New York is regularly invited as a soloist with the principal orchestras of Mexico and has played in the United States, the USSR, Japan, South America with The Israel Philharmonic Orchestra, The Concertgebouw of Amsterdam, the Spanish RTV, the Warsaw Philharmonic, The Salzburg Academy, the National Orchestra of Canada, conducted by Fernando Lozano, Eduardo Mata, Bernard Haitink, Klaus Tennstedt, Luis Herrera de la Fuente, Peter Eros, Mario Bernardi and other greats.

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# PASODOBLES

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Side One

1. ESPAÑA CAÑI — 2:00
   P. Marquina
2. SUSPIROS DE ESPAÑA — 3:22
   A. Alvarez
3. EL CORDOBÉS — 2:12
   M. Villacañas
4. EL GATO MONTÉS — 2:43
   Penella
5. MANOLETE — 2:48
   P. Orozco-J. Ramos
6. CAPOTE MAGICO — 2:32
   Ricardo Vidal









Side Two

1. EN ER MUNDO — 4:07
   Fernández Lorenzo
2. LA GRACIA DE DIOS — 2:53
   M. Roig
3. MARCIAL ¡ERES EL MAS GRANDE! — 1:46
   J. Martín Domingo
4. GALLITO — 2:32
   S. Lope
5. PAN Y TOROS — 2:15
   F. A. Barbieri
6. AYAMONTE — 2:07
   Juan Amador Jiménez

All titles: SGAE

When I hear the stirring strains of the pasodoble I am transported back to my years in Spain. Sunday was a lovely day. In the cool morning I would hear the local band concert which played—to the delight of soberly dressed Spaniards—overtures and arias from classic Italian opera, and their own *zarzuelas* (Spanish light opera). Suddenly, the almost martial rhythm of the pasodoble would be heard and a murmur of appreciation would envelop the crowd. That music, with its steady beat and sensuous melody, evocative of a Moorish past, is a symbol of Spain itself, its history, culture, and people.

The pasodoble is more than concert music. Most people know it as "bull fight" music. On some Sunday afternoons I went to the Plaza de Toros to watch this incredible spectacle, a medieval pageant in which human intelligence is pitted against animal brute force and instinct. Danger, the smell of blood, the repulsive and magnetic encounter with death arouse the crowd to almost unbearable excitement. The trumpet fanfare and the brilliant pasodoble played by the band at the opening of the *corrida* heighten the emotional tension. Soberly, with great dignity and solemnity, the *cuadrillas* (the *toreadores* who work with the cape), *picadores* (who pierce the bull from horseback), *banderilleros* (who with dance-like grace place the dart-tipped streamers into the bull's shoulders) and the *matador* (who kills the bull) come into the plaza.

With trumpets blaring—the audience on its feet, the men throwing hats (obligingly returned by the bull fighters), the women tossing bouquets of roses and gardenias, and sprays of jasmine—the *cuadrillas* salute the dignitaries, ask permission to fight, and then retire behind the protective barriers which keep them safe from violent contact with the bulls. The fanfare announces the entrance of the first bull. He hurls his powerful body into the ring, sides heaving, nostrils flaring, all instincts aroused, alert. . . .

But the pasodoble is more than concert or bull fight music. It is Spain's most popular, most characteristic couple dance. Undoubtedly its popularity is partially based on its resemblance to the bull fight itself. With the man as the *torero* and the woman as the cape, the bull fight is recreated on the dance floor.

The pasodoble is a walk-around dance, a fast march, generally in 2/4 time, precise in its footwork and elegant in its stance. The woman is held high across the shoulders by her partner. Backs straight, heads high, now touching, now swinging away from each other, the dancers define endless choreographic patterns as they move around the floor. Like Spanish character itself, it is proud and disciplined yet has an undercurrent of sensuality and passion.

And the music enhances all, intensifying the emotions. In its strains are heard the echoes of Spanish traditional music: the primitive flamenco still sung in the field by weather-beaten, black-corduroyed peasants, the songs of *vendimia* (wine harvest), the melancholy airs of shepherds, and the dances of rural Spain. Such selections as Penella's *El Gato Montés* (The Wild Cat, Side I Band 4), and *Pan Y Toros* (Bread and Bulls, Side II Band 5) by the greatest 19th century *zarzuela* composer and folk song compiler, Francisco Barbieri, come from the theater. Others, like *Manolete* (Side I Band 5) and *El Cordobés* (Side I Band 3) concern two great bull fighters.

In the 1920s the pasodoble became the rage of Europe and Latin America. Like the waltz, mazurka, polka, and quadrille in the 19th century, it was danced in ballrooms everywhere. The vogue died out in Europe as new dances took its place but endured in towns and cities of Spanish America and the Caribbean. At least one currently popular dance, the *merengue*, originally from the Dominican Republic, is a direct descendent of the pasodoble. Like the Spanish model, it is a walk-around dance but the body movements and music are different. Bend the knees a little, undulate your hips, sway your shoulders, and step to the soft syncopation of guitars and drums—and you will be doing the Caribbean pasodoble.

But first try these, the original Spanish pasodobles—radiant, brilliant, and incurably (Thank God) romantic.

Henrietta Yurchenco
*City College of New York*

Design: Jules Halfant

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PAUL SPENCER ADKINS, TENOR

A prize winner in both the Philadelphia and Princeton, New Jersey, Metropolitan Opera Auditions, tenor Paul Spencer Adkins has, in a short period of time, established himself as a major talent with opera companies and orchestras throughout the United States. Typical of the accolades that follow Mr. Adkins was the RICHMOND TIME-DISPATCHER review: "Paul Spencer Adkins revealed a smooth lyric tenor with a silvery quality and made great use of embellishment in 'Comfort Ye ' His 'Ev'ry Valley' was excellently handled."

In December 1979 Paul Spencer Adkins performed Sir Michael Tippet's "A Child of Our Time," under the direction of the composer with the Syracuse Symphony. The young tenor's other recent symphonic engagements have included performances of Mozart's "Requiem" with the New Orleans Symphony Orchestra; Beethoven's "Ninth Symphony" with the Des Moines Symphony Orchestra; Handel's "Messiah" with the Richmond Symphony Orchestra; as well as "Samson" with the Handel Society in his Kennedy Center debut. He has also sung a Rogers and Hammerstein program with the Buffalo Philharmonic and has been a featured soloist with both the Norman Luboff Choir and the highly acclaimed Philadelphia Singers.

On the operatic state, Paul Spencer Adkins has appeared with the Opera Company of Philadelphia in the world premiere of Gian Carlo Manotti's *The Hero*, with the Wilmington Opera Society in the title role of *Faust*, and with Opera South in Mozart's *The Abduction from the Seraglio*. Of his latter performance, OPERA NEWS wrote "Paul Spencer Adkins acted with presence and sang in a fluent, engaging tenor."

"I hope you all enjoy it.
It was made with Love and Hope.

**Pourquoi me réveéiller** (aria from "Werther") Jules Massenet

"Oh! Let me slumber on, soft breezes of the spring! Oh! Let me slumber on! On my brow I feel your caresses, though I know the time soon will come when the tempest will bring me sadness! Oh! Let me slumber on, soft breezes of the spring!

Tomorrow on the plain, I journey far and wide, you will remember my honor and glory, now one searches in vain for the splendor of old, there's nothing left but rack and ruin and dismal sorrow! Alas! Oh! Let me slumber on, soft breezes of the spring!"

**Amor ti vieta**
aria from "Fedora" Umberto Giordano

My love for you denies not your love for mine.
Your hand that lightly just sent me from you, now seeks to clasp my own hand, my hand in yours! Your eyes so clearly tell me: "I love you!" While your lips murmur," I will not love you!"

**Zueignung** (Dedication) Richard Strauss op. 10 no. 1

Ah, thou knowest all my anguish, That a-part from thee I languish; Hearts that love to woe resign, thanks be thine!
Once I yearned for freedom's pleasure, held on high the wine-filled measure, thou didst bless the crimson wine, thanks be thine! And thy love brought me salvation, While I, filled with adoration, Hallowed, hallowed, found love divine, thanks be thine!

**"Che gelida maniana"** (aria from La Bohème) by G. Puccini

How cold your little hand is! Let me warm it in my own. Your key, don't mind it, it's far too dark to find it.
A little later the moon will be rising, and very soon then the light will be stronger. So stay a little longer, and we'll talk awhile together, so you may know my vocation, my ambitions. Won't you?
I am, well who? I am a poet. What am I doing? Writing! How do I live then? Some how! I have no worldly riches; every poetic measure holds a fabulous treasure. In dreams and flights of fantasy and castles in the air, I am indeed a millionaire!
And now two eyes have stolen every priceless possession of my esteemed profession. Their charming gentle glances captured my thoughts and visions, and my day dreams and fancies swiftly as clouds depart. How ever I don't mind it because they have suddenly brought me new hope and revelation!
Now I feel that you know me, so let me ask you: won't you tell me who you are? Please say you will!

(translation by Ruth & Thomas Martin)

**Special Thankyou's from Paul Spencer Adkins**

This first album is truly a major highlight of my life and music career; but it would not be so had my artist development not been influenced by many wonderful people.

Special thanks to my parents, family, relatives and friends for their undying faith in me; my music instructors, teachers and coaches; the many houses of worship where I've been soloist; the Affiliate Artist Inc. (especially the Scranton, Penna. Residency); Sears Roebuck Foundation; Joseph A. Lippman; Ralph Lomma for making this album happen; my musicians; and most important the good lord who gave my Gift!

**MUSICIANS:**

| | |
|---|---|
| **Acoustic piano:** | Jon Klibonoff (New York, N.Y.)<br>Kathleen Scott (New York, N.Y.) |
| **Flugelhorn:** | Gene Laus (Lancaster, Pa.) |
| **Percussion:** | Greg Parnas (New York, N.Y.) |
| **Viola:** | James Fawcett (Phil. Pa.) |

The Gift of Love--viola--James Fawcett

Maria—Flugelhorn—Gene Laus
Percussion—Greg Parnas

He's Got the Whole World in His Hands
Viola—James Fawcett
Flugelhorn—Gene Laus
Percussion—Greg Parnas

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Tape Engineer—Robert Rayner

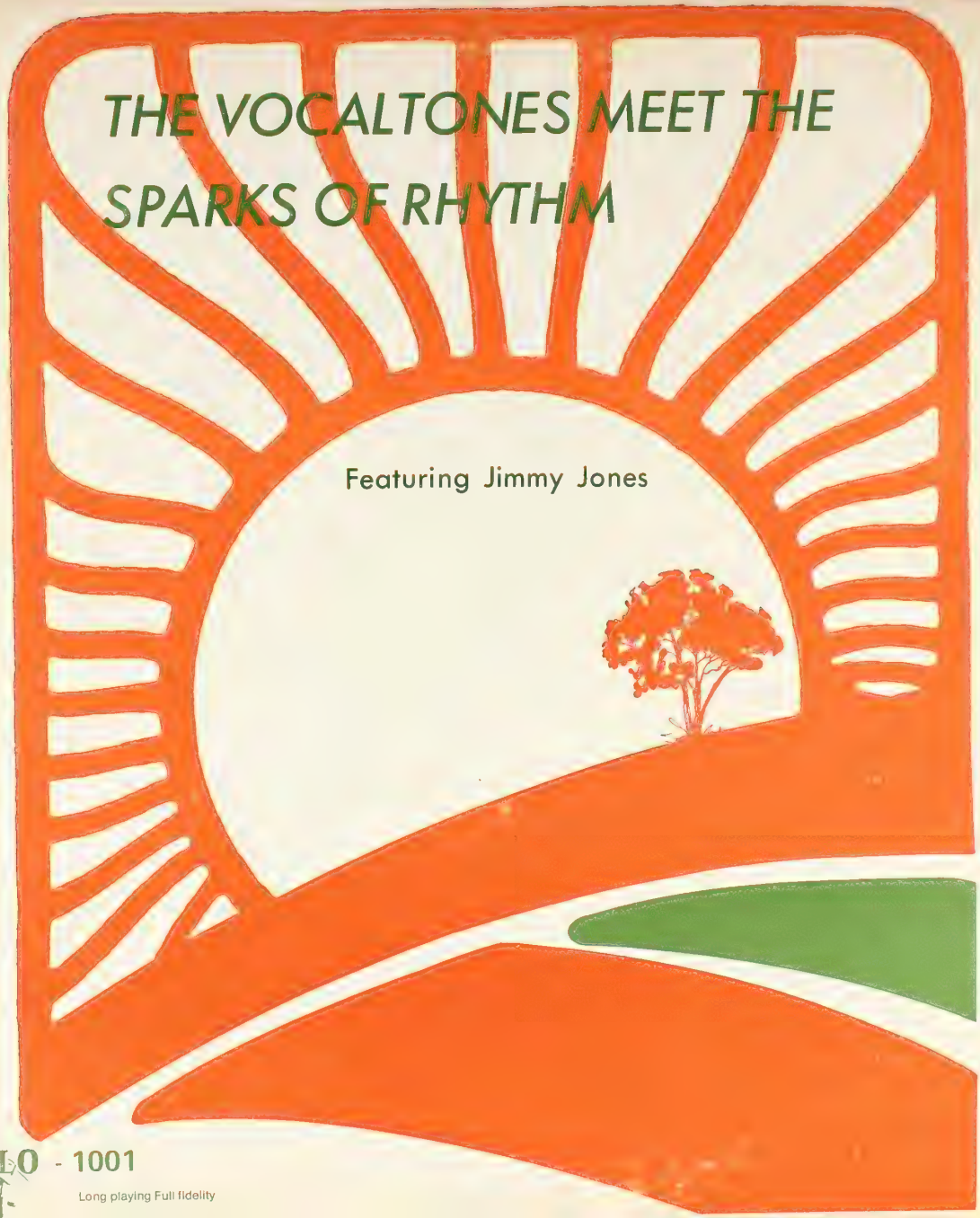
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Produced by Ralph J. Lomma

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# THE VOCALTONES MEET THE SPARKS OF RHYTHM

Featuring Jimmy Jones



APOLLO - 1001

Long playing Full fidelity

# THE SPARKS OF RHYTHM

Featuring Jimmy Jones

## MEET

# THE VOCALTONES

**SIDE ONE**

1—DARLING
(Duncan-Merenstein)

2—THREE KINDS OF PEOPLE
(Robinson)

3—MY GIRL
(Duncan-Robinson)

4—I'M GONNA GET THAT GIRL
(Vocaltones)

5—MY VERSION OF LOVE
(Robinson-Duncan)

6—I'LL NEVER LET YOU GO
(Duncan)

**SIDE TWO**

1—DON'T LOVE YOU ANYMORE
(Jones-Edmonds-J. Smith)

2—WOMAN, WOMAN, WOMAN
(Barksdale-Edmonds)

3—STARS ARE IN THE SKY
(Barksdale-Edmonds)

4—HURRY HOME
(Jones-Edmonds)

5—EVERYBODY ROCK AND GO
(Floyd Edmonds)

6—HANDY MAN
(Charles Merenstein-Andrew Barksdale)

APOLLO - 1001

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Berühmte Duette · Famous Duets · Duos célèbres

# CARLO BERGONZI
# DIETRICH FISCHER-DIESKAU

Otello · Don Carlos · I Vespri Siciliani · La Forza del Destino · La Bohème
La Gioconda · Les Pêcheurs de perles

## JESUS LOPEZ-COBOS



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# BERÜHMTE DUETTE
FAMOUS DUETS · DUOS CELEBRES

## Carlo Bergonzi
Tenor · tenor · ténor

## Dietrich Fischer-Dieskau
Bariton · baritone · baryton

## Symphonieorchester des Bayerischen Rundfunks
Symphony Orchestra of the Bavarian Radio
Orchestre symphonique de Radio Bavaroise

## Jesus Lopez-Cobos
Dirigent · Conductor · Chef d'orchestre

| Seite · Side · Face 1 | (22'36) |
|---|---|
| GIUSEPPE VERDI (1813–1901) | (4'10) |
| „La forza del destino" · 3. Akt, Duett Alvaro · Don Carlos „Solenne in quest'ora" | |
| GIUSEPPE VERDI (1813–1901) | (8'54) |
| „La forza del destino", 4. Akt, Szene und Duett Alvaro – Don Carlos „Invano Alvaro, … Col sangue sol cancellasi" | |
| AMILCARE PONCHIELLI (1834–1886) | (5'42) |
| „La Gioconda", 1. Akt, Szene und Duett Enzo – Barnaba „Enzo Grimaldo, Principe di Santafior" | |
| GIUSEPPE VERDI (1813–1901) | (3'50) |
| „Otello", 2. Akt – Finale, Duett Otello – Jago „Talor vedeste in mano…" | |

| Seite · Side · Face 2 | (23'07) |
|---|---|
| GIUSEPPE VERDI (1813–1901) | (10'23) |
| „I Vespri Siciliani", 3. Akt, Rezitativ und Duett Arrigo – Monforte „Sogno, o son desto? … Quando al mio sen per te parlava" | |
| GEORGES BIZET (1838–1875) | (5'50) |
| „Les Pêcheurs de perles", Duett Nadir – Zurga „Au fond du temple saint" | |
| GIACOMO PUCCINI (1858–1924) | (4'29) |
| „La Bohème", 4. Akt, Duett Rondolfo – Marcel „Che penna infame! … o Mimì tu più non torni" | |
| GIUSEPPE VERDI (1813–1901) | (6'34) |
| „Don Carlos", 2. Akt, Szene und Duett Don Carlos – Rodrigo „E… ai! L'Infante!… Dio, che nell' alma" | |

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Zweimal im Verlauf ihrer fast nun 35jährigen Karriere haben Carlo Bergonzi, geboren 1924 in Parma, und Dietrich Fischer-Dieskau, geboren 1925 in Berlin, gemeinsam im Plattenstudio gestanden. Im Juli 1964 sangen sie in einer von Rafael Kubelik betreuten Aufführung des „Rigoletto", genau ein Jahr später in der Aufnahme des „Don Carlos" unter Georg Solti. Knapp zwanzig Jahre später haben sie mit diesem Recital so etwas wie ein Resümee gezogen: Mit einem Programm, wie es einst Caruso mit Partnern wie Ruffo, Amato und de Luca gesungen hat, wie es Giglí/de Luca, Pertile/Franci und Björling/Merrill sangen.

Wie kein anderer italienischer Tenor der Nachkriegszeit verbindet der aus Parma stammende Carlo Bergonzi „Kraft, Schönheit, Intensität und Glanz", wie John Steane in seinem brillanten Buch „The Grand Tradition – Seventy Years of Singing on Record" schreibt. Er begann seine Karriere im Jahre 1948 als Bariton, wechselte 1951 – in Bari den Andrea Chenier singend – ins Tenorfach und übernahm noch im selben Jahr für den italienischen Rundfunk zahlreiche Verdi-Partien. 1955 debütierte er in Chicago, ein Jahr später an der New Yorker Metropolitan Opera, wo er den Manrico im „Troubadour" und den Radames in „Aida" sang. Nach dem Tod Jussi Björlings, dem Abschied del Monacos und dem Abstieg di Stefanos hat er für zwei Jahrzehnte vor allem die Tenor-Partien in den Opern von Giuseppe Verdi fast konkurrenzlos gesungen. Der italienische Kritiker Rodolfo Celletti hat seinen Erfolg auf vier Merkmale zurückgeführt: auf Technik, Phrasierung, Attacke und Stilgefühl. Wie die großen Belcantisten des 19. Jahrhunderts – deren Technik Bergonzi beherrscht, ohne den Stil und die Manier nachzuahmen – kann er selbst expansivste Phrasen oder, schwieriger noch, den Wechsel von kurzen und langen Phrasen auf dem Atem singen; über heikelste Wendungen kommt er mit sogenannten „fiati rubati" hinweg, blitzartigem Atemholen und präzisem Neuansatz. Die Atemtechnik sichert gleichermaßen eine mühelose dynamische Ausstrahlung zwischen Piano und Forte und eine fein changierende Farbpalette. Bei dramatischen Akzenten, die Verdi mit präzisester Dynamik in seinen Partituren ausgeschrieben hat, überhäuft sich Bergonzi nie jener naturalistischen Exhibition, die den italienischen Gesang – im Namen von Verismo oder Dramatik – zu ruinieren droht. Nicht weniger wichtig, daß der Sänger die hohen und höchsten Töne registertechnisch korrekt singt, also unter Beimischung des Kopfklangs und unter Verzicht auf das rohe Hochreißen der Mittellstimme in die Höhe, die der Stimme jedwede Flexibilität nimmt. Es sind diese Tugenden, die Bergonzi – nach 34 Bühnenjahren ein Veteran – befähigt haben, in jedem Betracht Standards zu setzen. Noch heute sind Tongebung, Leichtigkeit und Natürlichkeit des Singens exemplarisch.

Dietrich Fischer-Dieskau gab sein Operndebüt im selben Jahr wie Bergonzi: Als er, 24 Jahre alt, am 18. November 1948 in Berlin unter Ferenc Fricsay den Marquis Posa im „Don Carlos" sang, wollte der Dirigent nicht glauben, „in Berlin einen italienischen Bariton zu finden".

Später haben viele italienische Kritiker Fischer-Dieskaus Fähigkeit, sich jene Ausländern schwerfallende „italianità" anzueignen, gelobt, was dann sicher zu der Einladung führte, zuerst 1956 in Mailund unter Mario Rossi den Wilhelm Tell (mit Anita Cerquetti) und anschließend 1964 den Rigoletto in der DG-Gesamtaufnahme mit Carlo Bergonzi und Renata Scotto unter Rafael Kubelik in der La Scala, Mailand zu singen.

Unter Fricsay hat Fischer-Dieskau das Verdi-Repertoire – er hat immerhin in Gesamtaufnahmen und Querschnitten Partien wie Falstaff (unter Bernstein), Renato in „Maskenball" (unter Busch), Don Carlos in „Macht des Schicksals", Germont in „La Traviata", Jago in „Otello" (unter Barbirolli) und Macbeth (unter Gardelli) gesungen – gründlich kennengelernt.

Er selber hat einmal gesagt, daß er Verdi von A bis Z liebe und daß die Bemerkung eines Kritikers, er singe Verdi wie ein Schubert-Lied, gar keine Beleidigung sei; die eine Verdi-Arie nicht nur aus „Furor und kantabler Melodie" (vgl. Kenneth S. Whitton, Dietrich Fischer-Dieskau – Mastersinger. Wolff. London, 1981, S. 120) bestehe. Man vergißt oft, sagt Fischer-Dieskau, wie Verdi sich seine Gestalten dachte, welche klaren, auffallend oft durch p und pp unterstützenden Anweisungen er gab. Fischer-Dieskau möchte immer wieder auf die Schubert-Nähe von Verdis Musik aufmerksam machen.

In seinen Interpretationen von Partien wie Rigoletto, Jago und Falstaff hat er diese dynamischen Differenzierungen herausgearbeitet, und er hat, wie sein britischer Biograph Kenneth S. Whitton ausführt, Worte und ganze Phrasen mit liedhafter Prägnanz „koloriert". Seine gestische Prägnanz (oft mit einer gleichsam didaktischen Rhetorik verschwistert) drängt zuweilen den rein vokalen Wohllaut zurück. Doch gibt es wenige Sänger in diesem Jahrhundert, die in der Kraft der Vermittlung an den Berliner Bariton herangekommen sind.

Jürgen Kesting

It was only two times in the course of their careers of now almost 35 years that Carlo Bergonzi, born in 1924 at Parma, and Dietrich Fischer-Dieskau, born in 1925 in Berlin, were together at the same studio. In July 1964, they sang a performance of „Rigoletto", conducted by Rafael Kubelik, and exactly one year later they did a recording of "Don Carlos" under Georg Solti. Little less than twenty years later they made a sort of résumé with this recital: with a programme once sung by Caruso with partners such as Ruffo, Amato, de Luca, and once performed by Giglí/de Luca, Pertile/Franci, and Björling/Merrill.

Like no other Italian tenor of the post-war period Carlo Bergonzi, of Parma, combines „strength, beauty, intensity and radiance", as John Steane writes in his brilliant book "The Grand Tradition – Seventy Years of Singing on Record". He started his career as a baritone in 1948, changed in 1951 – singing the Andrea Chenier at Bari – to tenor voice and in the same year accepted numerous Verdi parts for the Italian broadcasting corporation. In 1955 he made his debut in Chicago, one year later at the New York Metropolitan Opera, where he sang the Manrico in "Troubadour" and the Radames in "Aida". After Jussi Björling's death, del Monaco's retirement and di Stefano's decline, he sang for twenty years especially the tenor parts in Giuseppe Verdi's operas, nearly without a rival. The Italian critic Rodolfo Celletti attributes his success to four characteristics: technique, phrasing, attack and sense of style. Just like the great belcanto singers of the 19th century – whose technique is mastered by Bergonzi without imitating their style and manner – he is able to sing even the most expansive phrases or, which is even more difficult, an alternation of short and long phrases in one breath; he overcomes the most delicate turns by means of the so-called "fiati rubati", rapidly drawing a breath and precisely starting anew. This breathing technique at the same time assures an effortless dynamic grading between piano and forte and a palette of finely changing colours. In the case of dramatic accents which Verdi wrote down in his scores with the most precise dynamic, Bergonzi never indulges in that naturalistic showiness which threatens to ruin Italian singing – in the name of verism or dramatics. It is not less important that the singer registers the high and the highest notes with absolute correctness, i. e. by admixing the head-voice instead of brutely pushing up the middle voice, which deprives the voice of all flexibility. These are the virtues which have enabled Bergonzi – a seasoned man after 34 years on stage – to set standards in every respect. Even today, his intonation, ease, and natural manner of singing are still exemplary.

Dietrich Fischer-Dieskau gave his opera debut in the same year as Bergonzi: When, on November 18, 1948 at the age of 24 in Berlin, under Ferenc Fricsay, he sang the Marquis Posa in "Don Carlos", the conductor found it hard to believe "he had come across an Italian baritone in Berlin".

In the following time, many Italian critics praised Fischer-Dieskau's ability of acquiring „italianità" which is so difficult for Non-Italians; certainly, this brought him the invitation of Milano in 1956 to sing Wilhelm Tell (with Anita Cerquetti) under Mario Rossi, and then, in 1964, the DG-recording of the complete Rigoletto, with Carlo Bergonzi and Renato Scotto under Rafael Kubelik, at La Scala.

Under Fricsay, Fischer-Dieskau got to know the Verdi repertoire thoroughly – after all, it was both in complete recordings and in medleys that he sang the parts of Falstaff (under Bernstein), Renato in "Un ballo in maschera" (under Busch), Don Carlos in "La forza del destino", Germont in "La Traviata", Jago in "Otello" (under Barbirolli) and Macbeth (under Gardelli).

He once said that he loves Verdi from A to Z and that the remark of a critic, saying he sings Verdi like a Lied by Schubert, was no offence at all, since a Verdi aria doesn't consist only in "furore and a melody cantabile". (cf. Kenneth S. Whitton, Dietrich Fischer-Dieskau/Mastersinger. Wolff. London, 1981, p. 120). Fischer-Dieskau says that people often forget how Verdi imagined his personages, how often he gave precise indications with p and pp. Fischer-Dieskau wants to call people's attention to the Schubert proximity of Verdi's music from time to time.

In his interpretations of parts such as Rigoletto, Jago, and Falstaff, he worked out these dynamic differentiations and he "coloured" words and entire phrases with lied-like expressiveness, as his British biographer Kenneth S. Whitton comments.

His expressiveness of gesture (often combined with a virtually didactical rhetoric) suppresses at times the pure vocal melodiousness. But there are few singers in this century who can equal the power of conveyance of the Berlin baritone.

Jürgen Kesting
(Translation: Marie Claire Kärtner)

Deux fois au cours de leurs carrières de presque 35 ans, Carlo Bergonzi, né en 1924 à Parme, et Dietrich Fischer-Dieskau, né en 1925 à Berlin, se sont trouvés ensemble dans un studio d'enregistrement de disques. Au mois de juillet 1964, ils chantaient dans une représentation de «Rigoletto» dirigée par Rafael Kubelik, et exactement un an plus tard dans un enregistrement de «Don Carlos» sous la conduite de Georg Solti. Presque vingt ans plus tard, ils donnent pour ainsi dire un bilan de leur récital dans le présent récital: Dans un programme tel que le chantait en son temps Caruso avec des partenaires comme Ruffo, Amato et de Luca ou comme Giglí/de Luca, Pertile/Franci et Björling/Merrill. Aucune voix de ténor italien de l'après-guerre n'associe comme celle de Carlo Bergonzi, originaire de Parme, les qualités «de force, de beauté, d'intensité et de splendeur», écrit John Steane dans son livre brillant «The Grand Tradition – Seventy Years of Singing on Record». Bergonzi commença sa carrière en 1948 comme baryton, pour passer en 1951 en chantant à Bari André Chénier, aux rôles de ténor qui, la même année encore, l'interpréta en grand nombre dans des œuvres de Verdi enregistrées pour la radio italienne. Il fait ses débuts à Chicago en 1955, une année plus tard au Metropolitan Opéra de New York où il chanta Manrico dans le «Troubadour» et «Radames» dans «Aida». Après la mort de Jussi Björling, les adieux de del Monaco et le déclin de di Stefano, il chanta, pendant deux décennies ou presque sans concurrent, surtout les rôles de ténor des opéras de Giuseppe Verdi. Le critique italien Rodolfo Celletti attribue le succès du chanteur à quatre caractéristiques: il sa technique, à la maîtrise de la phrase et du style, et à l'aplomb. Comme les grands chanteurs du belcanto au 19e siècle, dont Bergonzi possède la technique sans imiter leur style et leurs maniérismes, il chante même les phrases les plus expansives ou, ce qui est encore plus difficile, l'alternance de phrases courtes et longues sans reprendre souffle. Les changements les plus délicats, il les opère au moyen de ce qu'on appelle les «fiati rubati», une reprise de souffle instantanée pour réattaquer avec précision. Bergonzi possède une technique de respiration qui lui permet de réaliser un nuancement dynamique entre le piano et le forte et une palette de colorations chatoyantes. Quant aux accents dramatiques que Verdi a inscrits dans ses partitions avec une dynamique extrêmement précise, Bergonzi n's'abandonne jamais à cette exhibition naturaliste qui, sous prétexte de «verisme» ou du dramatique ruine le chant italien. Ce qui importe tout autant, c'est que le chanteur formule les sons aigus et les plus aigus correctement, selon la technique des registres, en faisant donc appel à la voix de tête et en renonçant à monter brutalement la voix naturelle ou médiane pour la détruire à la voix. Ce sont là les qualités de Bergonzi qui, après 34 années consacrées au théâtre lyrique, ont permis à ce vétéran du chant d'établir de nouveaux critères d'interprétation musicale. Aujourd'hui encore, son chant est exemplaire aussi bien en ce qui concerne l'émission, la légèreté et le naturel.

Dietrich Fischer-Dieskau débuta à l'opéra la même année que Bergonzi: Lorsqu'il chanta le 18 novembre 1948 à Berlin à l'âge de 24, sous la baguette de Ferenc Fricsay le Marquis Posa dans «Don Carlos», le chef d'orchestre ne voulait pas croire «pouvoir trouver à Berlin un baryton italien».

Plus tard, beaucoup de critiques italiens ont loué l'habileté de Fischer-Dieskau à acquérir l' «italianità», ce qui est difficile pour les non-Italiens; et sans doute on y trouvera la raison pour l'invitation de chanter Wilhelm Tell (avec Anita Cerquetti) sous Mario Rossi en 1956 à Milan, et ensuite, en 1964, l'enregistrement complet de la DG de Rigoletto, avec Carlo Bergonzi et Renata Scotto, sous la direction de Rafael Kubelik à la Scala de Milan. C'est aussi sous la direction de Fricsay que Fischer-Dieskau a connu à fond et chanté le répertoire de Verdi. Dans des enregistrements d'œuvre intégrale et d'extraits, il a joué des rôles comme Falstaff (sous Bernstein), Renato dans le «Bal masqué» (sous Busch), Don Carlos dans «La force du destin», Germont dans «La Traviata», Iago dans «Otello» (sous Barbirolli) et Macbeth (sous Gardelli).

Il a dit une fois, qu'il aime Verdi d'un bout à l'autre, que l'observation d'un critique, disant qu'il chante Verdi comme un lied de Schubert, n'est point une offense, puisqu'une aria de Verdi ne consiste seulement en «fureur et mélodie cantabile» (voir Kenneth S. Whitton, Dietrich Fischer-Dieskau/Mastersinger. Wolff. London 1981, p. 120). Les gens oublient souvent, dit Fischer-Dieskau, comme Verdi s'imaginait ses personnages, quelles indications précises, soulignées par p ou pp, il a données. Fischer-Dieskau aimerait toujours attirer l'attention des gens sur la parenté entre la musique de Schubert et de Verdi.

Dans ses interprétations des rôles comme Rigoletto, Iago et Falstaff, il a fait ressortir ces différenciations dynamiques et, comme dit son biographe anglais Kenneth S. Whitton, il a «coloré» semblables au lied des mots et des phrases entières. La force du geste (souvent associée à une rhétorique didactique) évince et ei la la beauté harmonieuse de la voix. Mais il existe peu de chanteurs de ce siècle qui égalent le baryton de Berlin en force de communication.

Jürgen Kesting
(Traduction: Doris Wolfgramm)


TAKE
5
NO STRINGS ATTACHED

## SIDE ONE:

**1. THE WATERS OF BABYLON (Traditional) / OUT THE WINDOW (R. Marchany, New Turquoise Music, BMI) - 6:01** / *Bob - bass, Pete - chromatic harmonica, guitar, Wes - hammer dulcimer, Randy - hammer dulcimer, synthesizer.* The first song is a traditional round that we first heard from Don MacLean. The second song was written after a long drive when Randy was looking out the window at the scenery passing by. It always looks the same but at the same time it's different.

**2. TAKE FIVE (P. Desmond, Derry Music Co.) - 4:39** / *Wes - hammer dulcimer, Pete - chromatic harmonica, Bob - bass, Randy - piano, hammer dulcimer.* We discovered that this Dave Brubeck classic sounded great on the dulcimer so here it is. Pete and Wes had been playing it for years and one day we decided to try it out.

**3. SUSAN MILLER / DUST ON THE MANTLE (P. Hastings, New Turquoise Music, BMI) - 3:45** / *Pete - harmonica, Bob - bass, Wes - guitar, Randy - hammer dulcimer.* Susan Miller is our greatest fan and this song is dedicated to her. "Dust on the Mantle" is what you name a tune when you can't think of any other titles.

**4. DANCE OF THE AISLE (W. Chappell, New Turquoise Music, BMI) - 3:51** / *Wes - hammer dulcimer, mandolin, Randy - hammer dulcimer, Pete - guitar, Bob - bass.* On one of our many flights to the West Coast, Wes discovered a new dance that people performed on their way to the rear of the aircraft after sampling the airline cuisine. He wrote this song to give the people something to dance to.

## SIDE TWO:

**1. WINTER'S FALL (W. Chappell, New Turquoise Music, BMI) - 3:08**
*Wes - hammer dulcimer, Randy - synthesizer, Pete - guitar, Bob - bass.* Wes' son, Jesse, gave this song its title. "Winter's Fall" can be loosely translated as Spring.

**2. PLANXTY CLINT EASTWOOD (R. Marchany, New Turquoise Music, BMI) - 4:17** / *Randy - hammer dulcimer, Wes - synthesizer, penny whistle, Bob - bass, Pete - guitar, Trigger - vocals.* The inspiration for this song came to Randy after watching a Clint Eastwood spaghetti western. (Try and guess which one...)

**3. ANDALUCIA (THE BREEZE AND I) (E. Lecuona) - 3:03** *Pete - chromatic harmonica, Randy - piano.* Pete and Randy play a classic from the great Cuban composer Ernesto Lecuona. The song is the title cut from his "ANDALUCIA" suite (the second of which is "MALAGUENA"). It was a popular song in the 40's and 50's and was known as "THE BREEZE AND I".

**4. MARCH OF THE PICNIC ANTS (R. Marchany, New Turquoise Music, BMI) - 3:27** / *Randy - synthesizer, Wes - hammer dulcimer, Pete - guitar, Bob - bass.* A Tom & Jerry cartoon provides the story line behind this song. They were at a picnic when they had to join forces against the picnic ants. Wes uses John McCutcheon's trick of putting tape on his hammer dulcimer strings to get that percussive sound.

**5. CAT SHOES (B. Thomas, New Turquoise Music, BMI) - 3:51** / *Bob - bass, Pete - guitar, Wes - flute, Randy - hammer dulcimer.*
A 16 bar minor blues waltz and a nod to jazz noir.




## MUSICIANS:

Pete Hastings - harmonica, chromatic harmonica, guitar
Bob Thomas - bass
Wes Chappell - hammer dulcimer, flute, guitar, penny whistle, synthesizer, mandolin
Randy Marchany - hammer dulcimer, piano, synthesizer
Horses by: Bill McElroy

Cover Art & Design by: Patsy Colley, Roanoke, VA
Layout: Bev Lacy, Little House Graphics, Nashville, TN
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Engineered by: Bill McElroy
Produced by: No Strings Attached, Pat Martin
Mixed by: Bill McElroy, No Strings Attached
Mastered at: Disc Mastering, Nashville, TN
Mastering Engineer: Randy Kling

Special thanks to Kathy Lagassey who put us up (and put up with us) during this recording project, Jesse Chappell for the song title, Deb Chappell for her patience and the Band Room, Roanoke, VA.

This album is dedicated to the memory of William P. Chappell who let Wes play with anything he wanted and to Dr. George Gorsline who taught me more than I ever realized.

Other recordings by No Strings Attached:
("Just Another Hammer Dulcimer Band," EMC-001) / ("Isles of Langerhans" TR-5057) / ("Traditional Music of the Future" TR-5051) / ("Dulcimer Dimensions" TR-5055)

For Booking Information contact:
Edith Leicester, 14917 Hesby St.,
Sherman Oaks, CA 91403. (818) 995-3508

For additional information and catalog of other recordings available from Turquoise Records, contact: Turquoise Records, HC-84, Box 1358, Whitesburg, KY 41858. (606) 633-0485

DIGITALLY MIXED AND MASTERED

TURQUOISE RECORDS

Jacket Made in Canada

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JACK QUIST
WHERE DOES LOVE GO
7/26/84

*RE: Jack Quist, the artist*

*He writes not just from the heart, but from the soul. When he sings, the words aren't just audible, but become visual—you can see the pain as well as hear it in his voice. Hearing his songs is like getting the video free. His voice transforms the words into a mental projector. Most of his songs are written from actual experiences mixed with imagination and dreams. He reveals in his voice the meekness of a child mixed with the passions and pain of the man. Not only does he sing the songs, he entertains the audience with unsurpassed excitement. Truly a future entertainer of the year!*

*RE: God, the designer*

*He gave Jack an extra portion of talent. I'd say the recipe consists of a dash of Hank Sr., a heap of Haggard, mixed with Waylon, Willie, Strait, and Travis. Blend in the uniqueness of his own secret ingredient of life and there you have Quist, by God!*

*By using the wreckage of his past to become his greatest asset, we proudly present to you the incredible Jack Quist!*

**Rita Faye Sinks**
GRUDGE/NASHVILLE

*Side One*

(J. Quist, B. Sinks)

(J. Quist)

(J. Quist, C. Gillem, A. Reeves, S. Gerald)

(J. Quist, B. Poole)

(J. Quist)

*Side Two*

(J. Quist, B. Cummings, J. Lawmon)

(J. Quist, B. Sinks)

(J. Quist, J. Winfrey)

(J. Quist, J. Winfrey, B. Sinks)

(J. Quist, B. Sinks)

Produced by Earl Richards for Earl Richards Productions, Inc.
Recorded at The Reflections, Nashville, TN
Engineer: Les Ladd
Mixed by Les Ladd, J.B., Earl Richards
Cover Photo: Dennis Carney

Harold Bradley, Ray Edenton, Joe Bob Barnhill, Pete Wade, Billy Sanford, Jack Quist

Beegie Adair

Buddy Harman

Billy Linneman, Roy Huskey, Jr.

Tommy Williams

Harold Bradley

Joe Babcock, Dolores Dinning Edgin, Julianne Hannaford, Jennifer O'Brien Enoch, Earl Sinks (harmony)

All selections BMI

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Manufactured in the United States
Distributed by BMG



Album Design: Marshall

AN AUTHENTIC MUSICAL

# Caribbean Cruise



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| HAITI | ● | Meringue -Voodoo |
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| DOMINICAN REP. | ● | Merengue |
| TRINIDAD | ● | Calypso |
| ANTIGUA B.W.I. | ● | Steel Band |
| VENEZUELA | ● | Joropo |
| PUERTO RICO | ● | Folk |
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13 Orchestras

# CARIBBEAN CRUISE

## TO 11 FABULOUS CARIBBEAN ISLANDS

For the first time, you are able to enjoy the authentic music of all the important islands in the Caribbean. Four years of recording work has gone into this fabulous album. Truly a Collector's Item, we hope you enjoy it as much as we did in producing it. If you have been to the Caribbean, you have now an opportunity to re-visit these delightful places. If you have never taken such a trip, we hope this album will entice you to visit your travel agent soon. Coconut, Palm, and Banana trees, seem to say welcome to the paradise lands, where you can forget your cares in the island sun, and feel young again under the tropic moon. Don't miss it, because they are only hours away.

FACTORY SEALED

- CLASSES IN CHA CHA (Cuba)
- TARLATANE (Meringue-Haiti)
- EL NEGRITO DEL BATEY (Merengue-Dominican Rep)
- LINSTED MARKET-DAY-O (Medley) (Calypso-Jamaica)
- VOODOO DRUMS OF TI-RORO (Haiti)
- KUM TO PAPPY (Calypso-Virgin Islands)
- YODEL MERENGUE (Dominican Republic)
- MARTINIQUE BEGUINE (Martinique, FWI)
- RUM & COCA COLA (Trinidad)
- FAMOUS STEEL BAND (Antigua BWI)
- LA CAMASA (Joropo-Venezuela)
- NO ME TOQUES (Danza-Puerto Rico)
- ADIEU MADRAS, ADIEU FOULARD (Guadelupe FWI)
- I'LL ALWAYS LOVE YOU CHA CHA (Cuba)

*Other Authentic Caribbean Albums*

503—CALYPSOS FROM JAMAICA . . . Here are 12 new Jamaican Calypsos, by the top Jamaican artists, including Lord Fly, Hubert Porter, The Ticklers, Jamaica Boy and others . . . all from Jamaica. Recorded in Kingston, Jamaica BWI.

504—Cha Cha in Havana — latest favorites recorded by three top orchestras in Havana. New full color cover by famous Cuban artist.

505—CALYPSOS FOR ADAM & EVE . . . 12 saucy calypsos for adults, fecturing such top singers, as — Lord Kitchener, Lord Melody, Mighty Sparrow, Lloyd Thomas, Mighty Dictator, etc. Cover in tropical full color, by famous Caribbean artist.

506—JAMAICAN FOLK SONGS . . . by the Famous FRATS QUINTET, known throughout the island. Here are "down to earth" Jamaican work or folk songs from long ago. If you like the real thing, this is it. Recorded of course in Jamaica.

507—CALYPSOS with the SILVER SEAS (Ocho Rios) . . . For the first time, the Champions of the island of Jamaica, are on this delightful L.P., with both popular and new calypso songs. If you have seen them in the island, here is a reminder of your visit to this fabulous place. Recorded in Jamaica.

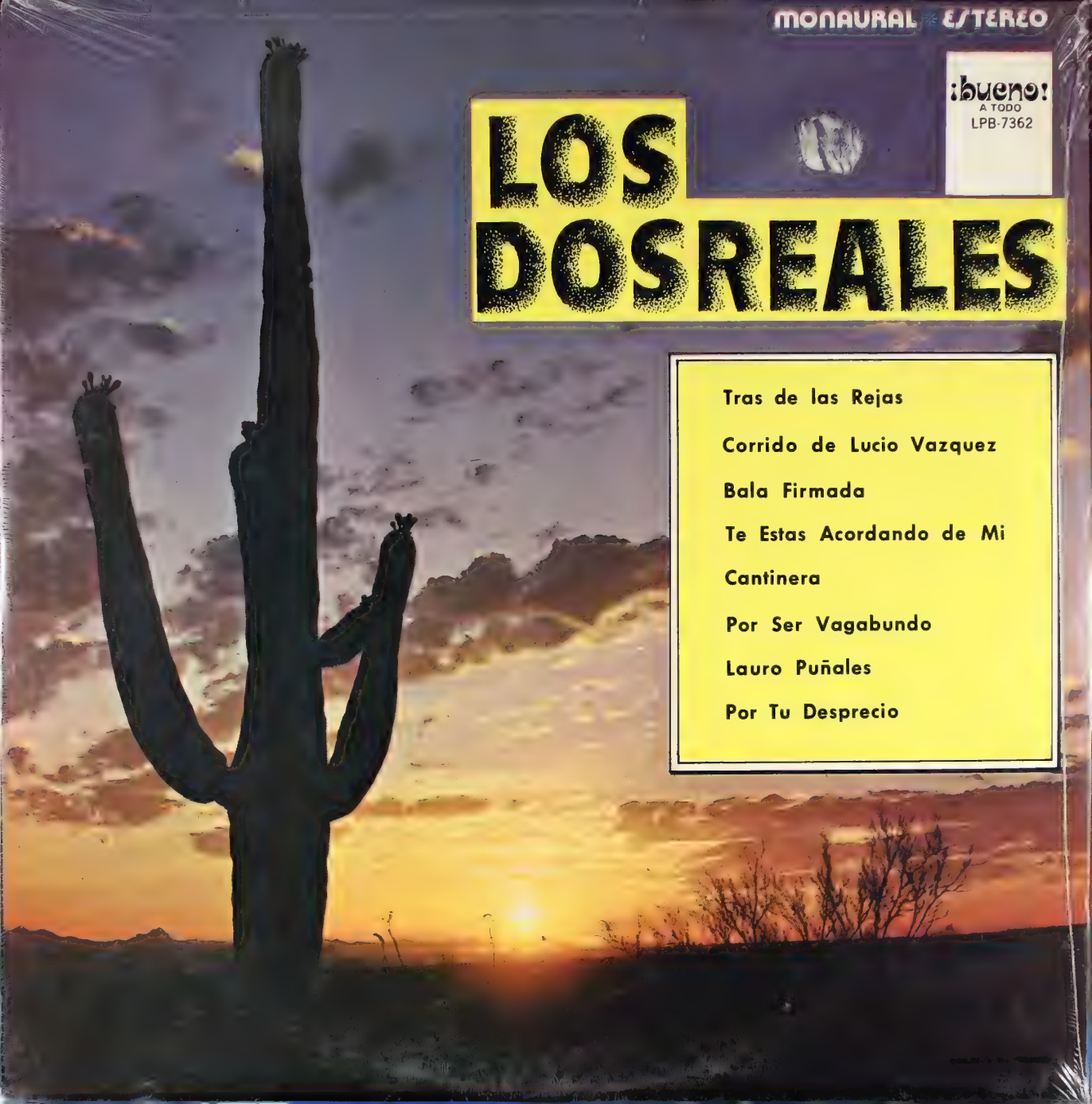
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SAN JUAN, PUERTO RICO, USA

MONAURAL ESTEREO

¡bueno!
A TODO
LPB-7362

# LOS DOSREALES



Tras de las Rejas

Corrido de Lucio Vazquez

Bala Firmada

Te Estas Acordando de Mi

Cantinera

Por Ser Vagabundo

Lauro Puñales

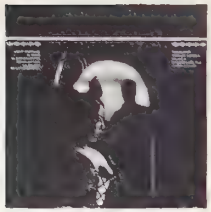
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LPB 7353 LALO GONZALEZ EL PIPORRO




LPB 7354 FLOR SILVESTRE



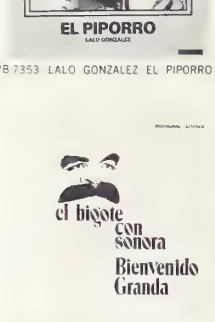

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MI LINDO VERACRUZ
MI CABALLO FAVORITO
LINDA MUJER
MEJOR ASI
LA LEY DEL MONTE
LA MARGARITA
EL DESCONSOLADO
PERO DEJAME EN PAZ

CALIENTE
STEREO
CLT 7221

# sólo para fiestas

# LOS DINNERS



MA[illegible]
-Homero [illegible]

COLGUE [illegible]
-Gildardo Mo[illegible]

MI LINDO VERACRUZ
-Alejandro Cardona-3:58 Pendiente

MI CABALLO FAVOR[illegible]
-Alberto Cross-3:35 Pelad[illegible]

LINDA MUJER
-Rafael Duchesne-3:14 Em[illegible]

DIRECTOR ARTISTICO: JOSE VACA FLORE[illegible]

[illegible]OR ASI
-Jesús Ruiz M[illegible]o-3:12 Mo[illegible]o Mus. Mex.

LA LEY DEL [illegible]ONTE
-J. Angel Espinoza (Fer[illegible]illa)-2:58 Pham

LA MARGARITA
-Mo[illegible]ercerón-3:[illegible]

EL DESCONSOL[illegible]
-Antonio Salgado[illegible]

PERO DE[illegible]
-Juan Ga[illegible]

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• dame mi jaguarera • dos cabelleras
• algo se me va • cuando sale la luna •
• te quiero • las [illegible]
• [illegible] • corrido del gitano •
• el gran meron •



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LOS dinners




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**EL GATO VIUDO**
-Salvador Flores • 2:53 • Pham

**DOCE CASCABELES**
-Solano-Cabello-Feryre • 3:30 • Emmi

**NOCHE MAJAGUALERA**
-Gildardo Montoya • 3:06 • Prodemus/Edimusa

**ALGO SE ME VA**
-Yoni-Edmundo Arias • 3:14 • Ecomus/Brambila 50% c/u

**CUANDO SALE LA LUNA**
-José Alfredo Jiménez • 2:11 • Emmi

**LAS ALAZANAS**
-Popular-Arr. Abel Ortiz • 3:16 • P. D./Mundo Mus. Méx.

**TE QUIERO**
-Juan Manuel Gómez • 2:40 • Mundo Mus. Méx.

**DIME**
Néstor Pineda • 3:11 • Musinova

**CORAZON GITANO**
-Daniel Chan • 2:53 • Mundo Mus. Méx.

**EL GRAN NERON**
-Aguilar-Peregrino • 2:20 • Grever

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LOS **dinners**

# YA LLEGO!




## RAFAELITO CRUZ

MONTILLA

FM-217

# ¡Ya Llegó Rafaelito Cruz!

## acompañado por la ORQUESTA ORBITAL

MONTILLA

FM 217

No vamos a hacer una biografía de este nuevo cancionero, que adorna la canción con una voz de tenor lírico educada y bien conducida. Tiene armonía, musicalidad notable, en fin: sabe cantar.

Por eso es que decimos que no vamos a hacer una biografía, escasamente algunos datos recogidos accidentalmente de Rafaelito Cruz que para unir a su recia personalidad un eslabón más, nació en Santiago de los Caballeros, bella ciudad de República Dominicana, tierra que viera nacer a Duarte, y también a otro gran hombre de la historia que entregara su vida en la Cuba inmortal, Máximo Gómez.

Rafaelito ya a los 17 años, de baile en baile, paseaba su voz con dulzura extraordinaria y era buscado por sus amigos para que en las reuniones la voz de Rafaelito les trajera las canciones de moda de los compositores más nombrados y destacados. Su éxito lo condujo que a la edad de 19 años es capaz de entrar a formar parte como cantante de la famosa orquesta "Hollywood", bajo la dirección de Pepin Feliú cuyo nombre está reconocido en el árbol musical como una joya dominicana. De ahí —y aquí es donde cuadra Rafaelito Cruz como cancionero y como cantante— pasa al conjunto de Primitivo Santos donde interpreta la bellísima melodía "Unión Eterna" con la cual rompe todos los records de venta en la bella Quisqueya para mas tarde ser contratado por la Voz Dominicana como cantante oficial de la orquesta Santo Domingo que por cierto dirigía el bien conocido y polifacético Hector de Leon a quien sus amigos con cariño y respeto le llamaban Cabeza.

La atracción norteamericana cuajó en el espíritu aventurero de Rafaelito Cruz y asi una tarde de verano del año 1966 nos lo encontramos cuando solo, solamente con su voz y su personalidad abandonaba el barco que lo acababa de dejar en esta añeja ciudad neoyorquina. Montilla lo contrató y ahí lo tienen. Rafaelito Cruz es ya tan triunfador en esta difícil ciudad, como lo fué en su pueblo natal Santiago de los Caballeros.

**Side A**

CUMBIA COLOMBIANA
(D. R.) Guaracha

TU VIVES DENTRO DE MI
(Fermín Arias) Bolero

QUE GRANDE ES NUESTRO AMOR
(Fermín Arias) Bolero

BARRERAS
(Isabel Morell) Vals

PECADO DE AMOR
(D. R.) Bolero Ranchera

Y NO LO VOY A DECIR
(José Lázaro Sosa) Guaracha

**Side B**

MI ALMA ES TUYA
(Fermín Arias) Bolero

VOLANDO MIS BESOS
(Amalia Mendoza)
Bolero Ranchera

SINFONIA
(D. R.) Bolero

DEJA QUE DIGAN
(D. R.) Bolero

VETE DE AQUI SALA
(D. R.) Guaracha

UNION ETERNA
(Primitivo Santos) Bolero

Manufactured in the U.S.A. Distributed by Spanish World Records, Inc., 153 W. 14th Street, N. Y. C. 10011

# FIRST MEETING AFTER

## JOHNNY COLE



Stanley Records

**First Meeting After**

**★ Take The Sun Away**

**† Set Me Free**

**★ Hurt**

**† Shake A Hand**

**Paradise ★**

**I Found Me Today ★**

**How Glad I Am •**

**Maybe It Turned Out Fine**

**Fanny's House**

Produced by Johnny Cole For R.G. Productions
Recorded at Gold Star Recording Studios, June 1977

• Arranged by Ben DiTosti
† Horn arrangements by Dave Roberts
★ Strings arranged by Dennis McCarthy



Album Design by
Fogerty
San Diego, CA

Stanley Records
ALW #14001

(I feel years ago singer/songwriters were a pretty rare breed. Somehow a singer wanting to sing his own songs was considered a little pushy. (In there were notable exceptions – Neil Sedaka, for one – but by and large the music business dictated writers write and singers sing. Even Carol King didn't break the mold until the 70's, ushering in a new breed the performer who could do more than just perform ... and here's where Johnny Cole started to come into his own. Still performing, but now expanding his horizons to writing for artists such as Nillson, The Righteous Brothers, Ike and Tina Turner, Debbie Gray, Barbra Streisand and Johnny Mathis to name a few. Record producing followed, adding yet another facet to Johnny's musical bag. polishing and refining until now in this, his first solo album, they all converge. Sit back and enjoy an artist of today, singer, writer producer but above all, super talent. Here's Johnny Cole.

"I'm a very happy person ... wherever I am, doing whatever I'm doing. Sometimes my happiness is read as a lack of ambition. But then, what is ambition really? Nothing more than trying to attain something that will make you happy. I'm happy right here and now ... and I look forward to tomorrow.

Johnny Cole

Distributed by Allsum Record Sales, Inc. International Record Distributing Associates, Newark, N.J.

Motown

LEGENDS

# THE FOUR TOPS



STANDING IN THE SHADOWS OF LOVE
THE KEY
7 ROOMS OF GLOOM
DAYDREAM BELIEVER
LOVING YOU IS SWEETER THAN EVER
SUNNY
THIS GUY'S IN LOVE WITH YOU
LIGHT MY FIRE

Property of Radio Station

STEREO

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# Motown LEGENDS

Side 1
STANDING IN THE SHADOWS OF LOVE
THE KEY
7 ROOMS OF GLOOM
WHERE DID YOU GO
DAYDREAM BELIEVER
HONEY

Side 2
LOVING YOU IS SWEETER THAN EVER
SUNNY
I'M GRATEFUL
THIS GUY'S IN LOVE WITH YOU
THE LOOK OF LOVE
LIGHT MY FIRE





STILL WATERS RUN DEEP
MS-224V1



REACH OUT
MS-149V1



FOUR TOPS LIVE
[illegible]

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SD-1040
GUSTO RECORDS
Gusto-Starday
CHRISTMAS WITH
RED SOVINE

**SD-1040**

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Gusto-Starday

# CHRISTMAS WITH RED SOVINE

Red Sovine- This man has brought happiness to millions over the years with his many hits such as "Teddy Bear", "Giddy-Up-Go", "Phantom 309" and many others. Now in this album he brings the Sovine style to you again, this time with many of the Christmas songs that we have all grown to love so much, along with some new ones that are done up in the sincere Sovine fashion. This album is sure to become one of the things that you cherish most in music, and music is a big part of what makes this season the most joyous and memorable of the year.



SIDE A

## Blue Christmas
(J. Johnson/B. Hayes) Bibo Music Publishers, ASCAP 2:52

## That Night In Bethlehem
(Sally Waters) Power Play Music, BMI 2:50

## A Bed For Baby Jesus
(Kenny & Karen Ward) Power Play Music, BMI 2:05

## White Christmas
(Irving Berlin) Irving Berlin Music, ASCAP 3:15

## Christmas Is For Kids
(Buck Moore/Don & Karen Tucker) Power Play Music, BMI 2:15

## The Legend Of A Christmas Rose
(Dorothy & Frank Daniels) 16th Ave. Music, BMI 2:18

SIDE B

## Santa Is A Texas Cowboy
(Roy Hall) 16th Ave. Music, BMI 2:38

## Faith In Santa
(Cliff Porch/Joe Holcomb) Dusty Pants Music, BMI 5:08

## Rudolph The Red Nosed Reindeer
(Johnny Marks) St. Nicholas Music, ASCAP 2:24

## What Does Christmas Look Like
(Buck Moore/Don & Karen Tucker) Power Play Music, BMI 2:35

## Here It Is Christmas
(Jim Langley/Vic Williams) 16th Ave. Music, BMI 2:50

RECORDED AT GUSTO STUDIOS
EXECUTIVE PRODUCER: Moe Lytle, PRODUCER: Tommy Hill, ENGINEER & REMIX: Mike Stone
ART DIRECTOR & PHOTOGRAPHY: Brenda McClearen, ALBUM LAYOUT: Charlotte Medley
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# COUNTRY CROSSROADS
# JIMMY NEWMAN

Everyone remembers Jimmy Newman's big hits, "CRY, CRY DARLING" (Dot DLP 3691) and "A FALLEN STAR" (DLP 3690). Now here are some other great songs by the popular singer of country and western music.

SIDE 1

**ONCE AGAIN** 2:25
**I'LL ALWAYS LOVE YOU, MY DARLING** 2:28
**YOU DON'T WANT ME TO KNOW YOU** 2:32
**DO YOU FEEL LIKE I FEEL ABOUT YOU** 2:51
**DREAM, WHY DO YOU HURT ME SO** 2:27
**ANGEL HAVE MERCY**

SIDE 2

**YESTERDAY'S DREAMS** 2:42
**WHAT'LL I DO** 2:35
**LAST NIGHT** 2:16
**NO USE TO CRY** 2:09
**OH WHAT A FOOL I WAS TO FALL FOR YOU** 2:07

Cover photo: R. Holland from Shostal

## Other Great Albums On Dot:

Cover photo: W. Pote from Shostal




**TWO WORLDS — Bonnie Guitar**
I'm Living In Two Worlds; Once A Day; Lonely Wise; Take Good Care Of Him; I Forgot More Than You'll Ever Know; Padre; You Can't Stop My Heart From Breaking; I've Just Destroyed The World; Crazy Arms; Cold Wind; Conscience (Set Me Free); Goodtime Charlie
**DLP 3696**




**AUCTIONEER — Leroy Van Dyke**
Auctioneer, The Pocket Book Song; Every Time I Ask My Heart; My Good Mind Went Bad; Honky Tonk Song; Leather Jacket; I Fell In Love With A Pony Tail; One Heart; Heartbreak Cannonball; Moving On; Chicken Shack
**DLP 3693**



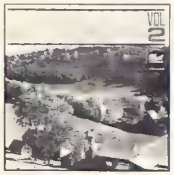

**GIDDYUP GO — Wink Martindale**
Giddyup Go; Old Tige; Boll Weevil; Trouble In The Arman Corner; 5 Card Stud; Where Does Love Go?; The Men In My Little Girl's Life; To A Sleeping Beauty; The Working Man's Prayer; Vision At The Peace Table
**DLP 3692**




**CRY, CRY DARLING — Jimmy Newman**
Cry, Cry Darling; With Tears In My Eyes; Carry On; Come Back To Me; I Wanna Tell All The World; You Didn't Have To Go; Cryin' For A Pastime; Can It Be Right, You're The Idol Of My Dream; Bop A Hula; Step Aside Shallow Water, Day Dreamin'
**DLP 3691**




**VARIOUS COUNTRY ARTISTS • (Johnny Bond, Cowboy Copas, Joe Allison, Lonzo & Oscar, Hank Garland, Jimmy Work)**
You're Looking For An Angel; No One Can Teach You To Love; Guitar Polka; Fool's Paradise; Making Believe; I Wanta Go Fast; Tijuana Jail; Cryin' Doll; Baby Doll; Got It On My Mind; Steel Guitar Rag; That's What Makes The Juke Box Play
**DLP 3700**




**VARIOUS COUNTRY ARTISTS, VOL. 2 • (Big Jeff, Bob Lamm, Roy Lonzo & Oscar, Wiggins, Tennessee Drifters, Andy Wilson)**
I Courted An Angel; Waiting For The Robert E. Lee; It's A Sin; Hound Dog; Hillbilly Boogie; Let Me Be The One; Wiggle Waggle; That's What Happened; I Don't Talk To Strangers; Step By Step; Boogie Woogie Baby; That's My Weakness Now
**DLP 3701**



**VARIOUS COUNTRY ARTISTS, VOL. 3 • (Hank Garland, Cowboy Copas, Jimmy Work, Roy Wiggins, Tommy Jackson, Mac Wiseman)**
Just A Little Tiny Bit; Tea For Two; Bouquet Of Roses; Paradise Valley; Milk Cow Blues; Don't Give Me A Reason To Wonder Why; Prisoner's Song; My Little Red Wagon; Moonlight On The Colorado; Cimarron; Just Like Downtown, K C Brakeman Blues
**DLP 3702**




**VARIOUS COUNTRY ARTISTS VOL. 4 • (Joe Claire, Bob Lamm, Big Jeff, Lonzo & Oscar, Joe Allison, Tennessee Drifters)**
Drive Those Blues Away; Rainbow At Midnight; Wild Oats; Move On, Baby; Foggy River; Goin' Home And Behave Myself; Not Mine; The Answer To It All; Somebody Loves You; You Can't Hurt Me Anymore; Twisted Words; I'm In Love Dear, With Thee
**DLP 3703**



**THIS IS MAC WISEMAN**
Are You Coming Back To Me; I'm A Stranger, It's Goodbye And So Long To You; (I'd Rather Live) By The Side Of The Road; You're The Girl Of My Dreams; Roveille In Heaven; Don't Blame It All On Me; I Love You Best Of All; I Didn't Know; Georgia Waltz; Dreaming Of A Little Cabin; Going To See My Baby
**DLP 3697**



**'TIS SWEET TO BE REMEMBERED — Mac Wiseman**
'Tis Sweet To Be Remembered; I'll Still Write Your Name In The Sand; Shackles And Chains; Remembering; I Haven't Got The Right To Love You; I Saw Your Face In The Moon; Four Walls Around Me; Love Letters In The Sand; Rainbow In The Valley; I Wonder How The Old Folks Are At Home; Don't Let Your Sweet Love Die, Going Like Wildfire
**DLP 3084**




**GREATEST BLUEGRASS HITS • Tommy Jackson**
Uncle Pen; In The Pines; Footprints In The Snow; Blue Moon Of Kentucky; The Great Speckled Bird; I Wonder How The Old Folks Are At Home; Old Joe Clark; Cabin In The Hills; Earl's Breakdown; Salty Dog Blues; Gotta Travel On, Maple On The Hill
**DLP 3471**




**SQUARE DANCES — Tommy Jackson Called by T. Tommy**
Bile Dem Cabbage Down; Up Jumped Trouble, Katy Hill; Cripple Creek; Down Yonder; John Henry; Skip To My Lou; Buffalo Gals; Black Mountain Rag; Uncle Joe
**DLP 3580**

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**ELECTRONICALLY RE-CHANNELED FOR STEREO** This album was not originally recorded in stereo but has been electronically reproduced and may now be played on any stereophonic machine.


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Ray Price
THIS TIME, LORD
myrrh




MYR 1024
*Also available on cassette*

**SIDE 1**

1. WHAT I WANT YOU TO BE *(Aaron Brown & Dave Hall)*
(Canaanland Music-BMI-4:34)
2. BRING BACK THE SPRINGTIME *(Kurt Kaiser)*
(Sacred Songs-ASCAP-3:21)
3. THE WONDER OF IT ALL *(Lee Dresser)*
(Keca Music, Inc.-ASCAP-3:30)
4. CALLED HIS NAME, HE TOOK MY HAND *(Lee Dresser)*
(Keca Music, Inc.-ASCAP-2:37)
5. I NEED YOU EVERY HOUR *(adaptation: David Baker)*
(Word, Inc.-ASCAP-3:18)

**SIDE 2**

1. SAY "I DO" *(Ray Hildebrand)*
(Davspring Music-BMI-2:58)
2. THAT'S MY LORD *(Lee Dresser)*
(Keca Music, Inc.-ASCAP-2:58)
3. DON'T GIVE UP WHEN YOU'RE DOWN *(Lee Dresser)*
(Keca Music, Inc.-ASCAP-3:45)
4. ONE OF A KIND *(Lee Dresser)*
(Keca Music, Inc.-ASCAP-3:15)
5. DON'T WAIT FOR SUNDAY TO PRAY *(Hector Marchese, Jack Russell & Ray Troria)* (Janie Prec. Music-ASCAP-2:32)

Arranged & Produced by LARRY MUHOBERAC
Executive Producer: HARRY GORDON
Recorded at Capitol Records in Hollywood
Engineer: HUGH DAVIES
Photos: KEN WHITMORE PHOTOGRAPHY

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EMI
Angel
DIGITAL
DS 538185

# ORGAN SPECTACULAR

## Noel Rawsthorne at the organ of Coventry Cathedral

The Stars and Stripes Forever · Pomp and Circumstance No.1 · Hallelujah Chorus
Grand March from "Aida" · Ride of the Valkyries · Trumpet Voluntary · Londonderry Air
Mendelssohn's Wedding March · Marche militaire · The Lost Chord · Air on the G String



DS 538185

# ORGAN SPECTACULAR

## Noel Rawsthorne at the organ of Coventry Cathedral

NOEL RAWSTHORNE began his Cathedral career as a chorister and studied organ with Harold Dawber, Caleb Jarvis, Marcel Dupré and Fernando Germani. In 1955 he succeeded H. Goss Custard as organist of Liverpool's Anglican Cathedral, a position he occupied until 1980. From 1980 to 1984 he was City Organist at St. George's Hall, Liverpool, famed for its splendid "Father Willis" organ built in 1855. Rawsthorne is a Senior Lecturer in Music at St. Katherine's College, Liverpool, and recently took up the post of Artistic Director of the National Young Organist of the Year Competition at Bolton Town Hall, a prestigious event he was instrumental in launching. His lively schedule as both recitalist and organ consultant have brought him renown throughout the world as an eminent performer on his instrument.

**Side One** (28:07)

**Verdi: Grand March from "Aida"** (band 1/5:08)
**Clarke: Trumpet Voluntary** (band 2/2:44)
**J. S. Bach: Air on the G string from Suite No. 3 in D** (Band 3/5:26)
**Schubert: Marche Militaire No. 3** (band 4/5:02)
**Sullivan: The Lost Chord** (band 5/4:57)
**Mendelssohn: Wedding March from "A Midsummer Night's Dream"** (band 6/4:50)

**Side Two** (26:57)

**Sousa: The Stars and Stripes Forever** (band 1/3:38)
**Elgar: Pomp and Circumstance March No. 1, Op. 39** (band 2/6:17)
**Trad.: Londonderry Air** (band 3/6:08)
**Handel: Hallelujah Chorus from "Messiah"** (band 4/4:43)
**Wagner: The Ride of the Valkyries from "Die Walküre"** (band 5/6:11)



*Noel Rawsthorne at Coventry Cathedral, July 1984.*

Recording Producer & Engineer: BRIAN CULVERHOUSE
Art Direction & Design: Marvin Schwartz
Cover Illustration: Don Weller
Recorded in Coventry Cathedral
All titles arranged by Noel Rawsthorne
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Library of Congress Catalog Card No. 84-74267 applies to this recording.

## SPECIFICATION OF THE ORGAN

The organ, built by Messrs. Harrison & Harrison Ltd., of Durham, stands on galleries at either side of the High Altar. The console is detached and placed in the choir stalls.

The manual compass is CC to C, 61 notes, and the pedal CCC to G, 32 notes; 73 speaking stops and 15 couplers, etc., making a total of 88 drawstops.

### PEDAL ORGAN (20 stops, *4 couplers*)

| | | ft. |
|---|---|---|
| 1 | Sub Bourdon (20 from No. 35) | 32 |
| 2 | Open Wood | 16 |
| 3 | Open Metal | 16 |
| 4 | Diapason (from No. 34) | 16 |
| 5 | Sub Bass | 16 |
| 6 | Dulciana | 16 |
| 7 | Principal | 8 |
| 8 | Spitzflute | 8 |
| 9 | Twelfth | 5⅓ |
| 10 | Fifteenth | 4 |
| 11 | Rohr Flute | 4 |
| 12 | Open Flute | 2 |
| 13 | Mixture | IV |
| 14 | Bombardon | 32 |
| 15 | Ophicleide | 16 |
| 16 | Fagotto (from No. 59) | 16 |
| 17 | Posaune | 8 |
| 18 | Bassoon | 8 |
| 19 | Schalmei | 4 |
| 20 | Kornett | 2 |

*I. Choir to Pedal*
*II. Great to Pedal*
*III. Swell to Pedal*
*IV. Solo to Pedal*

### CHOIR ORGAN (13 stops, *Tremulant and 2 couplers*) (Unenclosed)

| | | ft. |
|---|---|---|
| 21 | Claribel Flute | 16 |
| 22 | Diapason | 8 |
| 23 | Harmonic Flute | 8 |
| 24 | Gedackt | 8 |
| 25 | Dulciana | 8 |
| 26 | Principal | 4 |
| 27 | Rohr Flute | 4 |
| 28 | Nazard | 2⅔ |
| 29 | Fifteenth | 2 |
| 30 | Tierce | 1⅗ |
| 31 | Blockflute | 2 |
| 32 | Mixture | V |
| 33 | Cromorne | 8 |

*V. Tremulant*
*VI. Swell to Choir*
*VII. Solo to Choir*

### GREAT ORGAN (15 stops, *3 couplers*)

| | | ft. |
|---|---|---|
| 34 | Double Diapason | 16 |
| 35 | Bourdon | 16 |
| 36 | Open Diapason I | 8 |
| 37 | Open Diapason II | 8 |
| 38 | Spitzflute | 8 |
| 39 | Stopped Diapason | 8 |
| 40 | Octave | 4 |
| 41 | Gemshorn | 4 |
| 42 | Octave Quint | 2⅔ |
| 43 | Super Octave | 2 |
| 44 | Mixture | IV |
| 45 | Cornet | III-V |
| 46 | Double Trumpet | 16 |
| 47 | Trumpet | 8 |
| 48 | Clarion | 4 |

*VIII. Choir to Great*
*IX. Swell to Great*
*X. Solo to Great*

### SWELL ORGAN (13 stops, Tremulant and *2 couplers*)

| | | ft. |
|---|---|---|
| 49 | Quintadena | 16 |
| 50 | Hohl Flute | 8 |
| 51 | Viola | 8 |
| 52 | Celeste, AA sharp | 8 |
| 53 | Principal | 4 |
| 54 | Spitzflute | 4 |
| 55 | Fifteenth | 2 |
| 56 | Sesquialtera | II |
| 57 | Mixture | IV |
| 58 | Oboe | 8 |

*XI. Tremulant*

| | | |
|---|---|---|
| 59 | Contra Fagotto | 16 |
| 60 | Trumpet | 8 |
| 61 | Clarion | 4 |

*XII. Octave*
*XIII. Solo to Swell*

### SOLO ORGAN (12 stops and Tremulant) (Nos. 62 to 71 in a swell-box)

| | | ft. |
|---|---|---|
| 62 | Diapason | 8 |
| 63 | Rohr Flute | 8 |
| 64 | Viole | 8 |
| 65 | Viole Celeste | 8 |
| 66 | Octave | 4 |
| 67 | Open Flute | 4 |
| 68 | Wald Flute | 2 |
| 69 | Mixture | IV |
| 70 | Corno di Bassetto | 16 |
| 71 | Sifflote | 1 |

*XIV. Tremulant*

| | | |
|---|---|---|
| 72 | Orchestral Trumpet | 8 |
| 73 | Orchestral Clarion | 4 |

### COMBINATION COUPLER

*XV. Great and Pedal Combinations coupled*

### ACCESSORIES

Eight foot pistons to the Pedal Organ.
Eight pistons to the Choir Organ.
Eight pistons to the Great Organ.
Eight pistons to the Swell Organ (duplicated by foot pistons).
Eight pistons to the Solo Organ.
Eight general pistons.
Two general pistons for couplers.
One general cancel piston.
One cancel piston each to Pedal, Choir, Great, Swell and Solo Organs.
Reversible piston to Choir to Pedal.
Reversible piston to Great to Pedal.
Reversible piston to Swell to Pedal.
Reversible piston to Solo to Pedal.
Reversible piston to Swell to Choir.
Reversible piston to Solo to Choir.
Reversible piston to Choir to Great.
Reversible piston to Swell to Great.
Reversible piston to Solo to Great.
Reversible piston to Solo to Swell.
Reversible foot piston to Great to Pedal.
Reversible foot piston to Swell to Great.
Balanced crescendo pedals to Swell and Solo Organs.

### WIND PRESSURES

Flue work 3½ to 5 inches.
Reeds 5 to 12 inches.
Action 9 to 12 inches.
The mechanism is electro-pneumatic.
The pitch is 523.3 vibrations (A-440) at 60 degrees Fahrenheit.
The blowing is by Messrs. Watkins and Watson Ltd., of London.

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Salt &
Light
Company

# Salt & Light Company



SALT & LIGHT COMPANY

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| Gordie Frederick | Mike Ortopan |
| Randy Gardner | Stan Szelkowski |
| Dan Gillett | Chris Ward |
| Mark Knauss | Jeanette Wilhelm |


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152 Leland Drive
Battle Creek, Michigan 49015

**Eastern Great Lakes Region**
**Youth for Christ**


*In this world of uncertainty and frustration people are filled with the need for something to believe in, someone to put faith in. Seeking material things, drugs, sex, and alcohol we fail to fill the genuine needs we possess, we fool ourselves into believing that we've found the answers by diverting ourselves from the real problem. But a solution is available, easy to find and permanently yours for the asking.*

*SALT AND LIGHT COMPANY would like you to travel with them on a musical journey leading far beyond the world of frustration and conflict confronting us daily and into the world of joy and peace which has been theirs to experience through Jesus Christ. Jesus said, "I am leaving you with a gift—peace of mind and heart! And the peace I give isn't fragile like the peace the world gives." (John 14:27 Living Bible) Listen, enjoy, and understand what Jesus meant when He called is, ". . . the Salt of the earth" in service to God, and ". . . the Light of the world," shining His love before men. Come with us, and be part of the "Salt" and "Light" in company with God.*

## Side One

### I'm Gonna Rise
Tsapralis/Benson ASCAP

### I'm Not What I Want To Be
Gaither, Paxton/Gaither Music and
Christian Grit Music Press ASCAP

### I Need You
Masters/Lexicon ASCAP

### We All Need Each Other
Hall/Danniebelle Music ASCAP

## Side Two

### Your Love Broke Through
Green, Fishkind, Stonehill ASCAP

### Free At Last
Gaither, Paxton/Gaither Music and
Christian Grit Music Press ASCAP

### What A Difference You've Made In My Life
Milsap, Jordan/Gemini ASCAP

### I Can't Believe It
Keith and Melody Green/April Music ASCAP

### It's Love To Me
Aldridge, Masters/Lexicon ASCAP

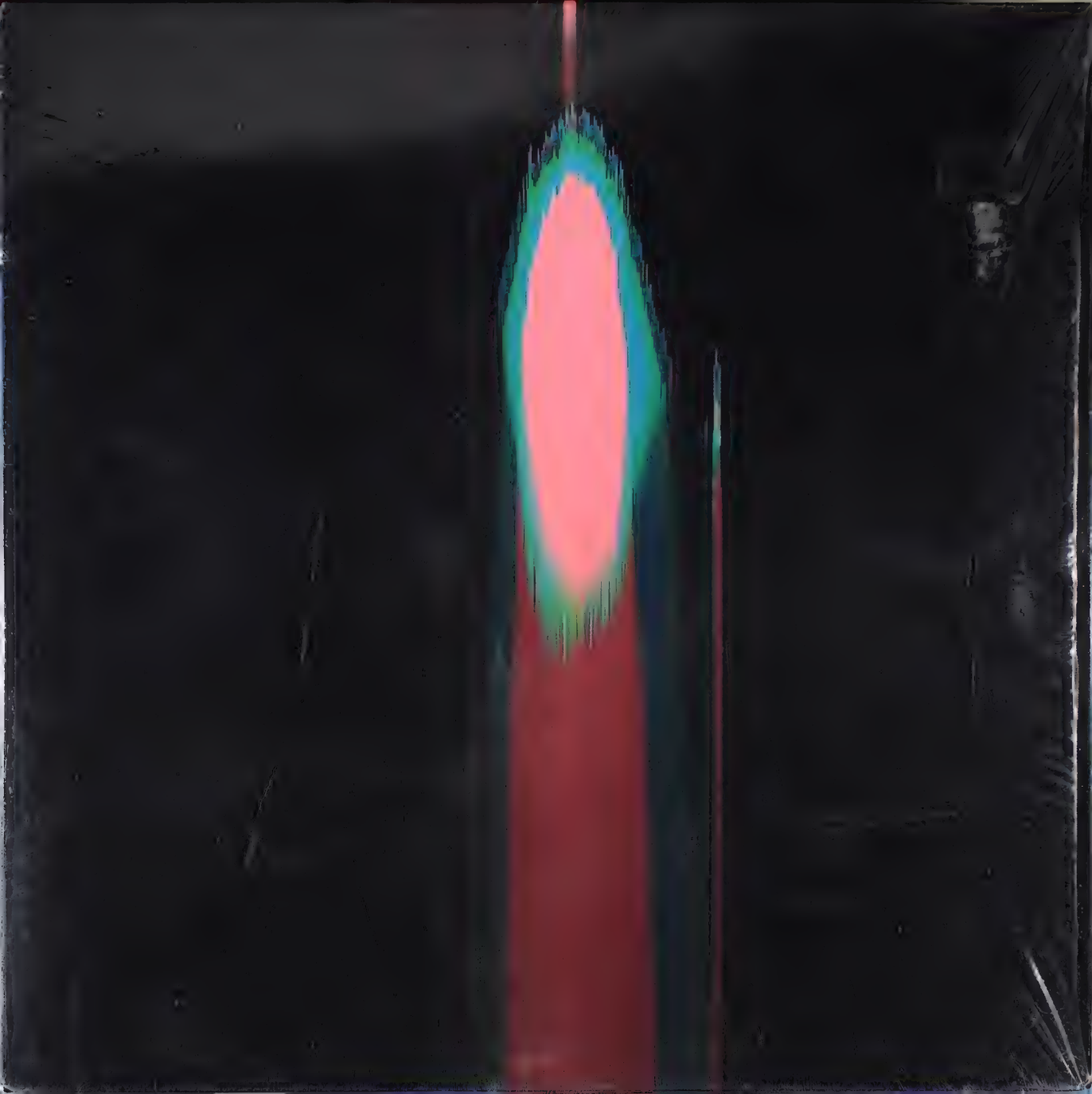
### Praise Him
Aldridge, Masters/Lexicon ASCAP


**PRODUCED BY MARV HOLLENBECK**
ARRANGEMENTS BY ROGER BYRD

Guitar/Rex Thomas
Keyboards and String Ensemble/Allan Mesko
Bass/Randy Moore
Drums/Roger Byrd
Brass/The Pinebrook Brass

Recording and Remix Engineer/Bob Whyley
Recorded at Pinebrook Recording Studio, Alexandria, Indiana
Art Direction and Graphics/Kurt Burgess

All Vocals by Salt & Light Company



# Nate Beier

All music written and performed on the piano by Nate Beier

**Side One:**

1. Sweeters (4:06)
2. Echoes (0:52)
3. Mom and Me (3:47)
4. H.D. (4:01)
5. Kathy-Kathleen (2:52)
6. Kris and Judy (5:13)
7. Sweeters (4:06)

**Side Two:**

8. Jenna (3:18)
9. Red and Violet (2:42)
10. Anne (5:13)
11. Note to Kris (1:47)
12. Climb the Steps (2:19)
13. Violet and Red (3:21)

let me talk about some of these pieces. They share a story, a journey of integration and self-realization. I feel the journey as an integrating of female and male energies, though there is definitely another energy there, an 'other' energy that is present with both the female and the male.

translate names into a musical language. I call these compositions "namesongs." To describe my guidelines for developing namesongs, generally I give one beat per letter, but not always. The first letter of the name often determines the key, or tonality—but again, not always. In addition to translating names into musical language, I explore other areas of translation and compositional forms. "Violet and Red" got its title from the idea of relating the 12 colors of the rainbow to the 12 notes on the piano. Each note has a color that shares the shape of its wavelength. Red is a note; violet is a note. Also, the distances from red to violet and from red to the mixture of violet and red are shapes – the minor and major 7 intervals. These intervals are the structure of the two color pieces.

After the name's musical notes are created, a number of compositional tools may be applied to it: inversion, retrograde, augmentation, diminution, Magic Box (Babbitt Square), and harmony. In addition to harmony, this album mostly uses inversion. I enjoy how the inversion of one's name often takes the piece to a different tonality. To use the example of "Jenna," the namesong moves from the A minor/C major tonality to that of F-sharp Major (a distance or float of 180 degrees on the Circle of 5ths).

"H.D." is for the poet. I had a feeling that I should write H.D. a namesong before I'd actually read her poetry. I'm glad I did so, trusted my instincts. I'd heard of H.D. having visions, so why not trust my intuition? Her notes are B and D ('H' is German for the musical note B). B and D imply many scales, and I mapped out a variety of possibilities. I already had the heartbeat of the piece – in triple time, the notes saying H.D. over and over. When I got to the piano however, something else wanted to come out. The heartbeat was still there, but the harmonic trajectory was totally different except that the piece would still explore a bit of H.D.'s inversion, which is built on the notes B and G-sharp. So there was this heartbeat and this sense of wonder, going off into the world and exploring. Essentially her name spells the interval on a minor third, so this section of looking for her is all in minor thirds, and even though the notes are varied, they are unified by that interval. I had the idea of a little girl calling H.D.'s name---those are the high notes. Then the search changes directions, using the inversion of the minor third; the major sixth. And then it comes to the D and the B, and back to B and D and an echo of the beginning section.

"Kathy-Kathleen" – the namesong for my Mom – initially had four parts. The first uses chords to spell "Kathy." The second and third parts use single notes to spell "Kathleen" and then the inversion of "Kathleen." The fourth part uses chords again for the inversion of "Kathy." After playing the piece a few times I felt something wanting to happen. The ending wanted to go into the beginning of the first song I ever wrote. A coda was added.

"Mom and Me" brings together our names. The first part joins "Kathy" in E major with "Nate" in F major. The names are played together, then alone, then together again. The second part brings together "Kathleen" and "Nathan." Here the names have been transposed to C major. This new tonality is further explored in the last part of the piece, which anticipates "Violet and Red." C has a relationship to both E and F. C is the dominant of both F and E because B as a Dominant note was not preferred for E, so C was used (this all happened several hundred years ago for a variety of technical and cultural reasons). Nevertheless, I feel the waves—the float.

"Violet and Red" understands violet as the note E. I feel E as the Mama note, the Mama key. In solfege E is 'Mi', the "em" sound so natural for words meaning Mom. So then, "Violet" is a color for Mom. And I'm thinking of red and violet together as a mixture making the note F – the key of my name. Obviously her spirit has been with me all along.



Nate Beier February 2011

Special thanks to Angela Moran and Teresa Esguerra

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www.piratespress.com

Music, Performance and Cover Photo by Nate Beier
nathanmcallisterbeier@gmail.com

This album is dedicated to my father, Edward N. Beier

...thon McAllister Beier

# CHARLIE PARKER



# BIRD SONG

10053

# CHARLIE PARKER
# BIRD SONG



A SIDE

1. BIRD SONG
2. COOL BIRD
3. INSIDE OUT
4. SOUL TIME
5. BLUE DIAMOND
6. SOUL INTERLUDE

B SIDE

1. BIRDS NEST
2. LONG TIME
3. PURE DELIGHT
4. BLUE LAMENT
5. ITS A SIN TO TELL A LIE
6. DANCE TIME

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# one two

### Are You Ready
Mixing Lt. Stitche
Engineered by Steven Stewart
Philip Zadie, Paul Borg
Recorded at CRS Studio, Kingston, Jamaica
Manus Re, mixing Studio, London
Mixed at Livingston 3 Studio, London by
Paul Borg assisted by Shane McEnhill
All Instruments by Handel Tucker
Backing Vocals by Erica Newell-Stewart,
Judy Emanuel, Charlie Roberts

### Dis A Dance
Engineered by Barry O'Hare, Philip Zadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Livingston 3 Studio, London by
Steven Stanley assisted by Shane McEnhill
All Instruments by Handel Tucker
Backing Vocals by Fuferesa, Steven Stewart, Junior Tucker,
Barry O'Hare, Pam Hall, Shaggy
Rap by Andi Green

### 16 (Into The Night)
Engineered by David Rowe, Fatta, Junior Edwards,
Steven Stanley
Recorded at Mixing Lab and Music Works Studios,
Kingston, Jamaica
Mixed at Mixing Lab, Kingston, Jamaica by Steven Stanley
All Instruments by Handel Tucker
Drum Overdubs by Sly Dunbar
Backing Vocals by Pam Hall, J C Lodge,
Judy Emanuel, Shaggy, Junior Tucker
Rap by Andi Green

### Love is The Strongest Emotion
Engineered by Barry O'Hare, Philip Zadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Matrix Studio, London by Jeremy Allom
All Instruments by Handel Tucker
Backing Vocals by Pam Hall, Sternick, Junior Tucker
Dialogue by Andi Green

### Come Down
Engineered by Steven Stanley, Paul Borg
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Marcus Music, London, First Protocol Studio, London
Mixed at Livingston 3 Studio, London by
Paul Borg assisted by Shane McEnhill
All Instruments by Handel Tucker
Backing Vocals by Pam Hall, Tanya, Junior Tucker,
Charlie Roberts, Steven Stanley, Handel Tucker
Dialogue by Sophia Hew, Junior Tucker and
Steven Stanley

### Don't Test
Engineered by Steven Stanley
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Music Works Studio, Kingston, Jamaica by
Steven Stanley
All Instruments by Handel Tucker
Backing Vocals by Nadine Sutherland, Shaggy,
Andi Green, Junior Tucker and Steven Stanley

### In Your Mind
Engineered by Steven Stanley
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Livingston 3 Studio, London by
Steven Stanley
All Instruments by Handel Tucker
Backing Vocals Pam Hall, Tanya, Charlie Roberts and
Junior Tucker

### The Groove
Engineered by John Sharpe and Paul Borg
Recorded at Hot Nights Studio and
Roundhouse Studio London
Mixed at Roundhouse Studio, London by Paul Borg
All Instruments by Handel Tucker
Backing Vocals by Junior Tucker and Belva Haney

### Feel The Rhythm
Engineered by Steven Stewart and Steven Stanley
Recorded at CRS Studio, Kingston, Jamaica
Mixed at Roundhouse Studios, London by
Steven Stanley assisted by Leo Grant
All Instruments by Handel Tucker
Backing Vocals by Erica Newell-Stewart, Sharon Tucker,
Junior Tucker, Arnold Brackenridge and Steven Stanley
Vocoder Rap by Michael "Ibo" Cooper

### African Sunrise
Engineered by Philip Zadie
Recorded at Grove Music Studio, Ocho Rios, Jamaica
Mixed at Roundhouse Studio, London by
Jeremy Allom assisted by Leo Grant
All Instruments Handel Tucker
Backing Vocals by Pam Hall, Tanya, Charlie Roberts and
Junior Tucker

### Produced by Handel Tucker
Executive Producers Junior Tucker and
Erskine Thompson for Level Vibes Ltd
Photography by Sheila Rock
Design by Stylorouge

Special thanks to the almighty for giving me the strength, guidance and his many blessings.
To Teddy. Thanks for picking me up, dusting me off, kicking my butt and for listening.
Thanks to Erskine Thompson for believing, to Handel Tucker "The Genius" maximum respect, to all the backing vocalists, writers and the many people who contributed to the album.
Also to Angie Sinclair, Charlie Roberts, George Davidson, Milton Samuda, John Stanhem, Carl Young, Sir Keith Harris, Julie Worth, Mambo, Charlotte Pilcher, Limahgin, Bruno Tiley, Rob O'Connor, Jeremy Allom, Steven Stanley, Lt. Stitche, Andy, Mick Clarke, Jeremy Hacelles, Philip Zadie. Here's to the future.
Thanks for having faith in me
To the staff of 10 records and AVL, luv unu everytime !!!
To the Tucker family and friends, and to Munchies "love always".
If I have forgotten anyone, blame it on my head and not my heart.
Hereon and I would like to pay tribute to the memory of
Mr. Cleveland Tucker, Glenmon Tucker and Aldan "Trapper John" Stewart. May their light always shine.

℗ 1990 Wicked!

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10 RECORDS



# THE LIGHTBEARERS



## THE LIGHTBEARERS

**Barry Clapper** · *bass guitar*
**Steve Crouch** · *piano, bass guitar*
**Cindy Graffius**
**Camille Henry**
**Rod Henry**
**Chris Pederson** · *piano, acoustical guitar*
**Patti Jo Pederson** · *artist*
**John Rau** · *drums, acoustical guitar*

*special thanks to Distinctive Impressions: Dwight & Janet Crumb, Doug & Jane Mackintosh, Ralph Mackintosh, John Clibourn, and the Altadena Community Church, Altadena, California.*

## SIDE ONE

1. **Since Jesus Came Into My Heart** . . . . . Allen
2. **The Father Loves You** . . . . . Salsbury
3. **Would You** . . . . . Hawthorne, Red
4. **Oh, Happy Day** . . . . . Skillings
   *solo: Rod Henry*
5. **Oh, I Need Him** . . . . . Crouch
   *solo: Chris Pederson*

## SIDE TWO

1. **He Touched Me** . . . . . Gaither
   **The Touch of the Master's Hand**
   *Rod & Camille Henry*
2. **Two Hands** . . . . . Coomes, Butler
3. **Come Holy Spirit** . . . . . Gaither
4. **My Tribute (To God Be the Glory)** . . . . . Crouch
   *solo: Camille Henry*

### LIGHT BEARERS FOR CHRIST, INC.

Many of you have been blessed by the music ministry of the Lightbearers team featured on this album. However, Light Bearers for Christ is more than a Christian musical team. It is an evangelistic association offering various types of ministries in evangelism including evangelistic speakers, Training in Lay Evangelism, and a youth ranching program. Light Bearers for Christ, a new and growing organization, ministers among all groups and denominations. However, Light Bearers is more than any one of the above-mentioned ministries, or the aggregate of all of them. Light Bearers for Christ is a concept revealed in the Bible and proclaimed by Christ as the responsibility of every true follower of Him. "Ye are the light of the world." (Matthew 5:14) Again, He challenged His followers to "Let your light so shine before men that they may see your good works, and glorify your Father which is in heaven." (Matthew 5:16) Never was our world in more need of light to find the way through the enveloping darkness. In John 12:36 Jesus said, "Make use of the Light while there is still time; then you will become LIGHT BEARERS." (Living Bible) Our prayer is that this record might in some way encourage you to become a LIGHT BEARER FOR CHRIST!



*Rev. Mynor G. Soper, founder and president of Light Bearers for Christ, Inc., serves also as Home Field Evangelist for the Seventh Day Baptist Missionary Society.*

STEREO
CUSTOM FIDELITY

# THE OHIO STATE UNIVERSITY

## *Jazz Workshop*

# IN CONCERT

**SIDE ONE**

1. THE JAZZERS
2. SPRING IS HERE
3. BLUES BITTERSWEET
4. FOREVER LOST IN MY MIND'S OWN EYE

**SIDE TWO**

1. SOMEONE ELSE'S BLUES
2. THE GOOD JUICE
3. THIS IS THE WAY IT IS
4. CIBOLA

**PERSONNEL**

LADD McINTOSH — LEADER, FLUTE, MARACAS, SOPRANO AND ALTO SAXOPHONES

**TRUMPETS**

Wes Orr, Jack Munthe,
Tony Greenwald, Steve Berry,
Phil Sbrochi, John Edwards

**TROMBONES**

Dave Haldeman, John Johanssen,
Bill Bendler, Steve Livingston,
Earl Chenoweth

**WOODWINDS**

Tom Ryan, Stu Best, Jon Crosse,
Del Gittinger, Byron Rooker

Lyle Preest ..... Drums
Dave Chase ..... Piano
Will Burkey ..... Bass
Dick Edison ..... Guitar
Dan Ruddick ..... Vibraharp and Percussion

**STEREO**

History has long since forgotten the noble cat who somewhere in the dark past enlightened us all with the startling observation that life is indeed a funny thing. I'll tell you this though: he would have flipped his no-doubt powdered wig if he'd still been around to witness what's happened to a guy named Ladd McIntosh during the past few years.

From where I sat, it all began a few summers ago when I found myself in need of a good musician to copy my own confused tunes. I asked several people I knew for suggestions. Up came the name of this guy McIntosh.

Big question of the day at that time was "Who's he?"

Well he turned out among other things to be one helluva copyist — neat and accurate. And at a dollar a page, that's a major blessing for any composer anywhere.

Ladd had been copying my stuff for a year or more when one bright summer day he asked if I'd like to slip over to the State House grounds later in the afternoon (the summer Arts Festival was in full swing) to hear his band play.

"What band?" I inquired (as usual right on top of happenings in and around the city of Columbus). And that's when I first heard the name — the Ohio State Jazz Workshop Band. In any event, more out of loyalty than enthusiasm, I ended up splitting for the designated place at the designated time . . . and the rest (for myself at least) became history.

The sounds I was fortunate enough to hear that memorable afternoon were as fresh and electrifying as anything I could remember hearing . . . ever. The whole thing was rich in musicianship and originality, yet steeped in enough of the traditional to make it pleasing and familiar to the untrained ear as well as the serious musician.

In all it proved to be a terribly unique experience; and those of us present knew then and there that this cat McIntosh was headed no way but up. Way, way up.

Nothing much happened for a while thereafter, until that fine day when Ladd and his amazing gang romped off to Villanova for the regional finals of the National Intercollegiate Jazz Festival.

They came away with the top award for best band. Ladd himself was named best arranger-composer. That was in February of 1967 and the handwriting (you should excuse the cliche) was on the wall.

From there, they journeyed to the national finals in Miami — the final test as it were. The month was May and the results were even more impressive than they had been the February before. The ensemble was again named best band, copping the Duke Ellington Award for it. McIntosh walked away with the Stan Kenton Award for the best original composition at the Festival.

Clearly, a pattern was being established. Just as clearly, Columbus, Ohio State and the nation were beginning to sit up and take notice of the newest collegiate jazz kings. And if you think the national recognition I refer to is an exaggeration, just keep reading.

(A late note: just as these words are heading for the printer comes the news that McIntosh has just been named the outstanding arranger-composer at the March 8-9 Notre Dame Jazz Festival. Duncan James was named best guitarist, also, while bassist Will Burkey garnered an honorable mention for his work).

And now to that national recognition . . .

Well-known reviewer Gene Lees, writing in High Fidelity magazine, raved on and on in his beautiful review of Ladd and the Workshop band. Similarly, John Wilson of the New York Times poured on the superlatives in a recent feature story.

Downbeat, probably the best known (and oldest) music publication in the country, has carried no less than three articles dealing with the boys, in each instance using adjectives so flowery that I had to consult my trusty Webster's just to understand what they were trying to say.

Then there were the judges at the various festivals across the country, all extremely talented musicians in their own right. To the man (I had a first-hand look at many of the judging sheets) they have proclaimed Ladd and gang among the brightest, most talented young muscians in the nation today.

Stan Kenton is on record as having called McIntosh a genius. And believe it or not, even the White House got into the act — in a letter from the President to Governor James A. Rhodes of Ohio.

Seems to go on and on, doesn't it?

Much credit for all this success goes of course to the fantastic collection of musicians surrounding McIntosh — to cats like Jon Crosse (whose tenor masterpieces are consistently mentioned in reviews), drummer Lyle Preest and lead hornman Wes Orr.

Others — like Tony Greenwald, John Johanssen and Barney Rooker — while perhaps less recognized, are nevertheless superb musicians. And of course there is Ladd himself, whose fine stuff on alto, soprano and flute you'll hear on this particular album.

There's little I can add to what hasn't already been said before — and said, quite frankly, by persons eminently more qualified than myself. My big thrill, and one I'll remember for years to come, is simply that I happened to be one of the first to hear and recognize this group's truly amazing virtuosity, both as individuals and as a unit.

And so that's it . . . except for a small footnote.

You've heard people talk about the price of success? In this instance it boils down to the fact that, where I used to pay Ladd a buck a page for copying my own work, he now does it for nothing.

The reason is two-fold.

First, I couldn't afford any more. Secondly, Ladd has begun to make what will surely be an international name for himself . . . and no one that successful could conceivably work for a lousy dollar a page.

-- Ron Pataky
Theater Editor
Columbus Citizen-Journal

March 10, 1968

109.4011

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CINEMA 3

APRESENTA

As trilhas sonoras dos grandes filmes de ontem de hoje e de amanhã

MÚSICAS DOS FILMES DE

# JAMES BOND

## AGENTE 007: O SATÂNICO DR. NO
## MOSCOU CONTRA 007
## 007 CONTRA GOLDFINGER
## 007 CONTRA A CHANTAGEM ATÔMICA

ORQUESTRA REGIDA POR RAY MARTIN



LINHA 3

MÚSICAS DOS FILMES DE

# JAMES BOND

eldorado

## AGENTE 007: O SATÂNICO DR. NO
## MOSCOU CONTRA 007
## 007 CONTRA GOLDFINGER / 007 CONTRA A CHANTAGEM ATÔMICA

Nunca houve um fenômeno como James Bond. Ele resistiu a tudo: as imitações, as paródias, aos excessos, até mesmo à mudança dos atores que os interpretavam. Nem por isso ele saiu de moda, resiste bravamente até hoje, entrando na década de 80 enquanto se produz mais um filme da série ("For Your Eyes Only" com Roger Moore) e se fala numa produção rival trazendo novamente Sean Connery como o Agente 007.

A verdade é que os filmes de James Bond nunca renderam tanto dinheiro. No entanto, tudo começou discretamente. Em 1963, uma modesta produção britânica "Dr. No" foi lançada sem nenhuma publicidade. Foi o público que a descobriu e transformou Sean Connery e Ursula Andress, seus principais interpretes, em grandes astros.

O inglês Ian Fleming (que faleceu em 12 de agosto de 1964) escrevia a série de livros de aventuras com o agente James Bond desde 1950 quando foi lançado seu primeiro tomo: "Cassino Royale". Não houve grande repercussão até que o presidente John Kennedy comentou que era um dos leitores fiéis de Fleming. Isso chamou a atenção dos produtores Harry Saltzman e Albert Broccoli que resolveram investir neste super-espião.

"O Satânico Dr. No" custou um milhão e meio de dólares e rendeu mais de cinco. Cada subsequente produção teve um orçamento mais elevado. No primeiro filme, Bond é enviado por seu chefe M (Bernard Lee) para Kinsgton, na Jamaica, para investigar o desaparecimento de outro agente britânico, até descobrir o demoniaco Dr. No (Joseph Wiseman) que trabalha para a SPECTRE (Special Executive for Counter-Terrorism, Revenge and Extorsion) contra os misseis norte-americanos.

Já nesse filme se estabeleceram as marcas registradas da série. A canção-tema do herói composto por Monty Norman que sempre se repete depois de um tradicional prólogo. A seguir vem uma musica cantada, geralmente interpretada por alguém famoso. O herói Bond, agente do Serviço Secreto de Sua Majestade com licença especial para matar, é um homem inteligente, culto, que gosta de mulheres, bebidas e roupas finas, e sempre utiliza armas ultra-modernas.

O tom de ironia, quase-auto-crítica do personagem foi melhor encontrado por Sean Connery, um ator escocês (nascido em 25 de agosto de 1930) que foi marinheiro, boxeador, modelo, galã de Lana Turner em "Vitima de uma Paixão" (58). Depois de consagrado como o personagem, se recusou a ficar estereotipado partindo paar papéis mais ambiciosos em fitas como "A Colina dos Homens Perdidos" (65), "Marnie" (63), "Mulher de Palha" (64) que finalmente lhe trouxeram o reconhecimento da critica.

Connery voltou em 63 a ser Bond em "Moscou contra 007" novamente contra a Spectre que agora promove as hostilidades entre os Britânicos e os soviéticos. Por isso, ele tem que roubar uma máquina decodificadora do quartel general russo em Istambul. Em "Goldfinger" de 64, ele combate Auric Goldfinger, o gênio diabólico que pretende explodir uma bomba nuclear dentro de Fort Knox — reserva de ouro do governo norte-americano. E em "Chantagem Atômica" (65) a Spectre mais uma vez desafia o mundo livre sequestrando um bombardeiro da Nato e ameçando explodir as bombas em Miami e Cabo Kennedy a não ser que cem milhões de libras em diamantes sejam pagas como resgate.

Desses quatro primeiros filmes de 007 é que se compõe o nosso disco. Mas a série prosseguiu com "Com 007 só se vive duas vezes" (You Only Live Twice, 67) depois da qual Sean Connery resolveu abandoná-la. Como substituto foi escolhido o estreante australiano George Lazenby que estrelou "007 a Serviço Secreto de Sua Majestade" (On Her Majesty's Secret Service, 70).

Só que este acabou sendo o filme de menor sucesso da série e os produtores tiveram que convencer Connery a retornar ao personagem para "007 - Os Diamantes são Eternos" (Diamonds Are Forever, 71) que restaurou a credibilidade do personagem. Na escolha de um novo substituto, desta vez eles foram mais cuidadosos, chamando Roger Moore (que havia feito o detetive "O Santo" na tevê inglesa) e o público não teve dificuldade de aceitá-lo nas fitas seguintes: "Com 007, Viva e Deixe Morrer" (Live and Let Die, 73), "007 Contra o Homem da Pistola de Ouro" (The Man with the Golden Gun, 75), "007 - A Espiã que me Amava" (The Spy Who Loved Me, 77) e "007 Contra o Foguete Atômico" (Moonraker, 79).

Extra-oficialmente houve um outro filme de James Bond: "Cassino Royale" (idem, 67). Acontece que os produtores Saltzman-Broccoli não puderam adquirir os direitos do livro porque estes já pertenciam à Charles Feldman (que o tinha dramatizado na tevê nos anos 50 com Barry Nelson como James Bond). Mas este preferiu fazer uma sátira ao personagem com o auxílio de David Niven como um tal Sir James Bond que sai da aposentadoria com Joanna Pettet como sua filha Mata Bond (filha de Mata Hari!) e Woody Allen como seu sobrinho Jimmy Bond.

**Rubens Ewald Filho**

**O SATÂNICO DR. NO**
**(Dr. No)**

**Elenco:** Sean Connery, Ursula Andress, Joseph Wiseman, Jack Lord, Bernard Lee — **História:** de um livro de Ian Fleming — **Roteiro:** Richard Maibaum, Johanna Harwood, Berkley — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** Monty Norman — **Direção:** Terence Young — **Produção:** Eon Productions Ltd. United Artists — **Ano:** 1963.

**MOSCOU CONTRA 007**
**(From Russia with Love)**

**Elenco:** Sean Connery, Daniela Bianchi, Pedro Armendariz, Lotte Lenya, Robert Shaw — Baseado no romance homônimo de Iam Fleming — **Roteiro:** Richard Maibaum — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Terence Young — **Produção:** United Artists: Harry Saltzman, Albert R. Broccoli — **Ano:** 1964.

**007 CONTRA GOLDFINGER**
**(Goldfinger)**

**Elenco:** Sean Connery, Gert Frobe, Honor Blackman, Shirley Eaton — Baseado no romance homônimo de Ian Fleming — **Roteiro:** Richard Maibaun e Paul Dehn — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Guy Hamilton — **Produção:** Harry Saltzman e Albert R. Broccoli — **Ano:** 1965.

**007 CONTRA A CHANTAGEM ATÔMICA**
**(Thunderball)**

**Elenco:** Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi, Rik Van Nutter, Bernard Lee, Martine Beswick, Guy Doleman — **História:** Kevin McClory, Whittingham, Fleming — **Direção:** Richard Maibau e John Hopkins — **Fotografia:** Ted Moore — **Montagem:** Peter Hunt — **Música:** John Barry — **Direção:** Terence Young — **Produção:** Harry Saltzman e Albert R. Broccoli — **Ano:** 1966.

---

LADO 1

**O SATÂNICO DR. NO (Dr. No)**
1. **James Bond Theme**

**MOSCOU CONTRA 007 (From Russia with love)**
2. **From Russia with love**
3. **007**
4. **Girl trouble**

**007 CONTRA A CHANTAGEM ATÔMICA (Thunderball)**
5. **Thunderball**
6. **Mister Kiss Kiss Bang Bang**

LADO 2

**007 CONTRA GOLDFINGER (Goldfinger)**
1. **Goldfinger**
2. **Bond's lament**
3. **Honey's theme**
4. **Galore's theme**

**O SATÂNICO DR. NO (Dr. No)**
5. **Under the mango tree**
6. **Jamaica jump up**

Regências de Ray Martin



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# FAVORITE SONGS OF BOHEMIA

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## SIDE ONE

**HAJ, HUSIČKY, HAJ** *(Go, go little geese)*

**CESTÁŘSKÁ PÍSEŇ** *(Road fixers song)*

**DANUŠKA — POLKA** *(Danuska — Polka)*

**ČESKÁ MUZIKA** *(Bohemian music)*

**SOBĚKURSKÁ — POLKA** *(Sobekurska — Polka)*

**RŮŽOVÝ KVĚT** *(The blooming Rose)*

**JETELÍČEK U VODY** *(Clover leaf — Polka)*

## SIDE TWO

**AŽ BUDOU TRUMPETY ZPÍVAT** *(When trumpets play)*

**ZELENÉ HÁJE** *(Green woods)*

**TICHÁ NOC** *(Dark night)*

**UŽ JE TO DÁVNO** *(Long time ago)*

**Z PRAHY AŽ PO BRNO** *(From Prague to Brno)*

**ROZTOUŽENÁ — POLKA** *(Yearning — Polka)*

**LOUČÍM SE S VÁMI, KAMARÁDI** *(So long, friends)*




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# The Sensational SAVETTES

gospel

MG-3076



# The Sensational Savettes

## OF PHILADELPHIA, PA.

Philadelphia, Pa. is commonly known as the City of Brotherly Love. No wonder then, that Philadelphia should also be known as the Cradle of Gospel as the two go so well together.

Thanks to the untiring efforts of three young and devoted disc jockeys, Mary Mason, Louise Williams and Bonnie Dee, Philadelphians are well supplied with their daily Gospel diet that keeps the spirit of brotherly love so alive.

Philadelphia has given birth to many of the great Gospel giants of today. It is the home of The Ward Singers, The Davis Sisters, Rosie Wallace, The Imperial Singers, The Victory Chorale and many others, but one of the most important artists of all is The Sensational Savettes. And this is their album to prove it.

Each of the Savettes is an accomplished soloist in their own right and this album will testify not only to their distinctive talents but also to their sincere and honest devotion which is so evident.

Aside from being a singing group, these servants of the Lord are a close knit praying group who believe in putting God in front of every effort they make. For this cause, just to hear them, places you in a spiritual frame of mind and makes you become alive with the desire to sing along with them and rejoice in the God of our Salvation.

Sit back then, and enjoy this program which is designed to bring strength, courage, joy and salvation to all who believe.

---

### Side A

1. ***SONGS OF PRAISE***
2. ***WHAT IF HE CAME TODAY***
3. ***MEETING TONIGHT***
4. ***YOUR TOMORROW MAY BE TOO LATE***
5. ***THY WILL BE DONE***

### Side B

1. ***SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD***
2. ***PRECIOUS LORD***
3. ***BELOVED***
4. ***HE SATISFIES***
5. ***COMING HOME***

*All Selections Published by Savoy Music Co., B.M.I.*

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# PLANCTUS

## STUDIO DER FRÜHEN MUSIK



Reflexe
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# PLANCTUS

Seite 1

**Planctus cigne**
Clangam, filii
*anonym, Text nach Bruno Stäblein*

**4 Planctus aus Las Huelgas**
*anonym, Text nach Higini Angles*
Plange Castilla
Quis dabit
Rex obiit
O monialis concio

Seite 2

**Ples de tristor**
*Guiraut Riquier*

**Fortz chausa es que tot lo major dan**
*Gaucelm Faidit*

**Tristor et cuncti tristantur**
*aus der Bordesholmer Marienklage*
*Text nach Friedrich Gennrich*

## STUDIO DER FRÜHEN MUSIK

**Andrea von Ramm,**
Sängerin
**Richard Levitt,**
Sänger
**Sterling Jones,**
Rabel morisco, Lira und Vielle
**Thomas Binkley,**
Laute und Chitarra saracenica
unter Mitwirkung von
**Benjamin Bagby,**
Sänger

Musikalische Einrichtung
**Thomas Binkley**

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Statue from a Crucifixion group ·
Mourning St. John
The Metropolitan Museum of Art, The
Cloisters Collection, Purchase 1925
Photography by Al Mozell

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LC 0233

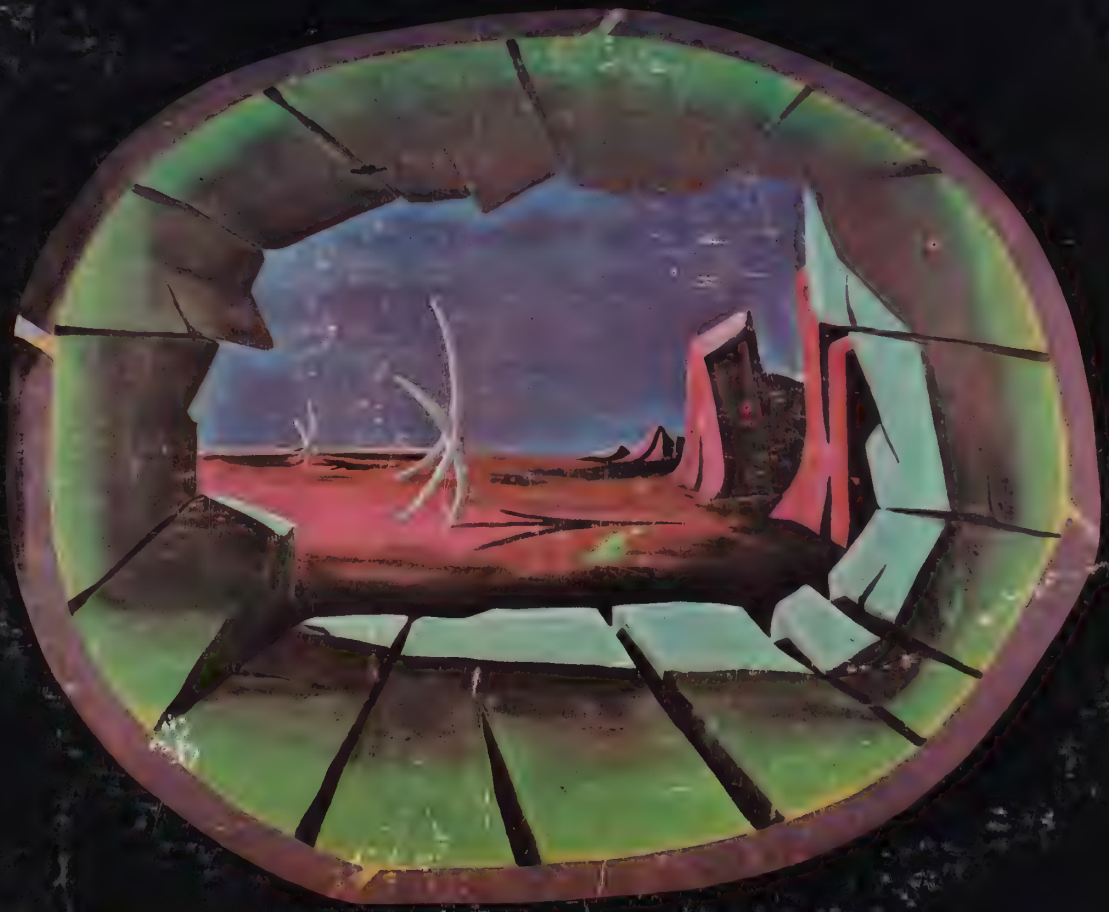
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stereo

# THE SIXTH EAR

By Pascal



narco records & tapes

stereo

# narco records & tapes

NR 666

SIDE I:

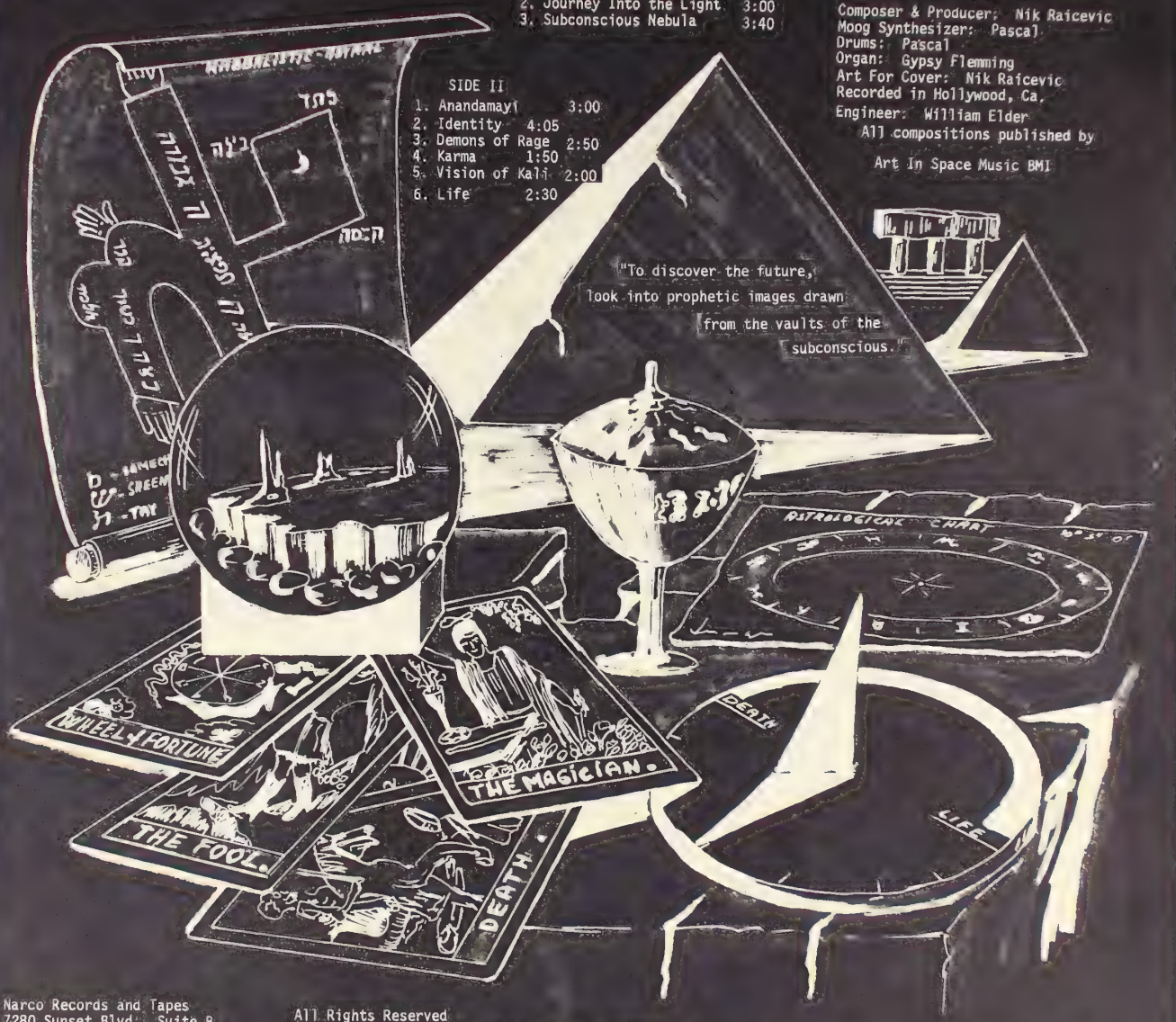
1. The Sixth Ear 9:30
2. Journey Into the Light 3:00
3. Subconscious Nebula 3:40

SIDE II

1. Anandamayi 3:00
2. Identity 4:05
3. Demons of Rage 2:50
4. Karma 1:50
5. Vision of Kali 2:00
6. Life 2:30

Composer & Producer: Nik Raicevic
Moog Synthesizer: Pascal
Drums: Pascal
Organ: Gypsy Flemming
Art For Cover: Nik Raicevic
Recorded in Hollywood, Ca.
Engineer: William Elder
All compositions published by
Art In Space Music BMI

"To discover the future,
look into prophetic images drawn
from the vaults of the
subconscious."




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BURGUNDY STEREO

# HENRY LEWIS



# 'INSIDE OF YOUR LOVE'

"Darlene" ● "My Morning Thoughts Of You" ● "Sleepy-Eyed Girl" ● "Sing Me Sweet Songs Of Love" ● "If She Would Forgive Me" ● "Why (Does It Hurt Me Inside)?" ● "Pretty Little Girl" ● Also Features One Beautiful Christmas Song, "The Little Angel In Our House" ● "Inside Of Your Love"

BURGUNDY
STEREO
LP #001

# HENRY LEWIS

BURGUNDY
STEREO
LP #001

# 'INSIDE OF YOUR LOVE'

**SIDE ONE**

"Inside Of Your Love" – 2:43
"My Morning Thoughts Of You" – 2:47*
"Why (Does It Hurt Me Inside)?" – 2:10
"Sing Me Sweet Songs Of Love" – 3:15
"Sleepy-Eyed Girl" – 3:47

*Indicates Vocal Background by the Jordanaires

MUSICIANS: Jerry Shook, Lead Guitar; Kenny Malone, Drums (except for "Little Angel"); Don Smith, Electric or String Bass; Win Nelson, Hammond X-66 Organ on "Little Angel"; Hal Feeney, Drums on "Little Angel"; Henry Lewis, Electric Piano, and/or Piano, and/or Rhythm Guitar; Stu Basore, Steel Guitar.

String arrangements by Bill Justis.

Violins: Benton Banks, George Binkley III, Martin Katahn. Viola: Gary Van Osdale. Cello: Byron Bach

ENGINEERING: George Cunningham of Athena Recording Studios, Brentwood, Tenn. engineered all recording except for the Organ and Rhythm Tracks of "The Little Angel In Our House" which was recorded by Nelson Funk of Rodel Sound Studios, Washington, D.C. Mastering Engineer was Bob Sowell of Woodland Sound, Nashville.

COMPOSITIONS: All songs are by C. Henry Lewis, Jr., BMI, with collaboration only on "My Morning Thoughts of You" of which Julian Jones is part writer.

**SIDE TWO**

"Pretty Little Girl" – 3:58
"If She Would Forgive Me" – 4:05
"Darlene" – 2:58*
"The Little Angel In Our House" – 3:18*
(This one is a beautiful Christmas song inspired by Henry's daughter)

ALBUM LINER NOTES - HENRY LEWIS

There are many singers that come to Music City every year. Very few have the talent and guts to stick it out. Henry Lewis happens to have both of these unique qualities.

Henry first came to Nashville about seven years ago when he was still in college. He asked me how to get into the music business. I told him not to come to town broke, or hungry. Too many people come to the City unprepared; thus having to take jobs that are only second-rate to them; thus living very second-rate frustrated lives.

Some years later, Henry called me and said, "I am living in town now."

I asked him did he remember what I had told him some years earlier.

He said, "Most definitely, I have a job on White Bridge Road, singing."

Henry found his warm spot in what some would say is a very cold town. Once you hear him, you will always have a warm spot in your heart for Henry Lewis.

In my opinion, it takes talent, guts, and a lot of hard work, to make it in the music business.....This formula is what Henry Lewis is made of.

Sincerely,

John E. Denny
Vice-President, Cedarwood Pub. Co., Inc.
President, JED Records

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# "VICTORY AT THEIR BEST"



THE VICTORY CHOIR

PHILADELPHIA, PENNSYLVANIA

# "VICTORY AT THEIR BEST"

## SIDE 1

**THE RIGHTEOUS**
R. Rasberry - lead C.B. Mintz

**GRACE**
Spiritual

**CAN'T NO BODY**
J. Cleveland - Lead W. Benjamin

**SING**
Spiritual

**HOLD ON**
Spiritual

## SIDE 2

**HUNG UP**
E.T. Clark - Lead L. Lewis

**NEXT YEAR THIS TIME**
C.B. Mintz/M.S. Smith

**IN EVERYTHING**
Wolf - Lead J. Benjamin

**STAND UP FOR JESUS**
L. Lewis - Lead L. Lewis

**THIS MORNING WHEN I ROSE**
A. Beadfond - Lead L. Lewis

At the time of this recording we, the Victory Choir of Tyree A.M.E. Church in Philadelphia, Penna., have been making a "joyful noise" for eleven years. Founded by Mrs. Nancy Randolph, the wife of our illustrious Pastor, Reverend David L. Randolph; the Victory Choir has grown in spirit and dedication to the Lord.

The patient and loving leadership of our Directress-Pianist, Mrs. Emma C. Thomas, has molded us into the "finished product" that we are today.

We dedicate this album to the memory of the late Mrs. Clara C. Brown, mother of our directress. As a member of the Choir, "Mom Brown" inspired everyone with her sincere prayers and dervant singing.

May the songs of this album elighten all to the goodness and mercy that comes from the Lord.

IN THE NAME OF THE TRIUMPH GOD, MAY THE SPIRIT OF CHRISTIAN MISSION ENTER EVERY HEART. THIS WE ASK IN JESUS NAME. AMEN.

## CHOIR MEMBERS

George Pennington
Ruby Bolds
Gladys Pippen
Marian Lutley
Weatherby
Eunice Woodward
Virginia China
Emma Thomas
Gloria Medley
Lillian Lewis
Ethel Munchus
Edith Bridges
Patricia Keys
Gerry Benjamin
William Benjamin
C.B. Mintz

Bass Player:
Nate Murray
Drummer:
Herb Goode
Keyboard &
Director:
Emma Thomas
Produced by:
C.B. Mintz

## TYREE A.M.E. CHURCH

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PHILADELPHIA, PA. 19104
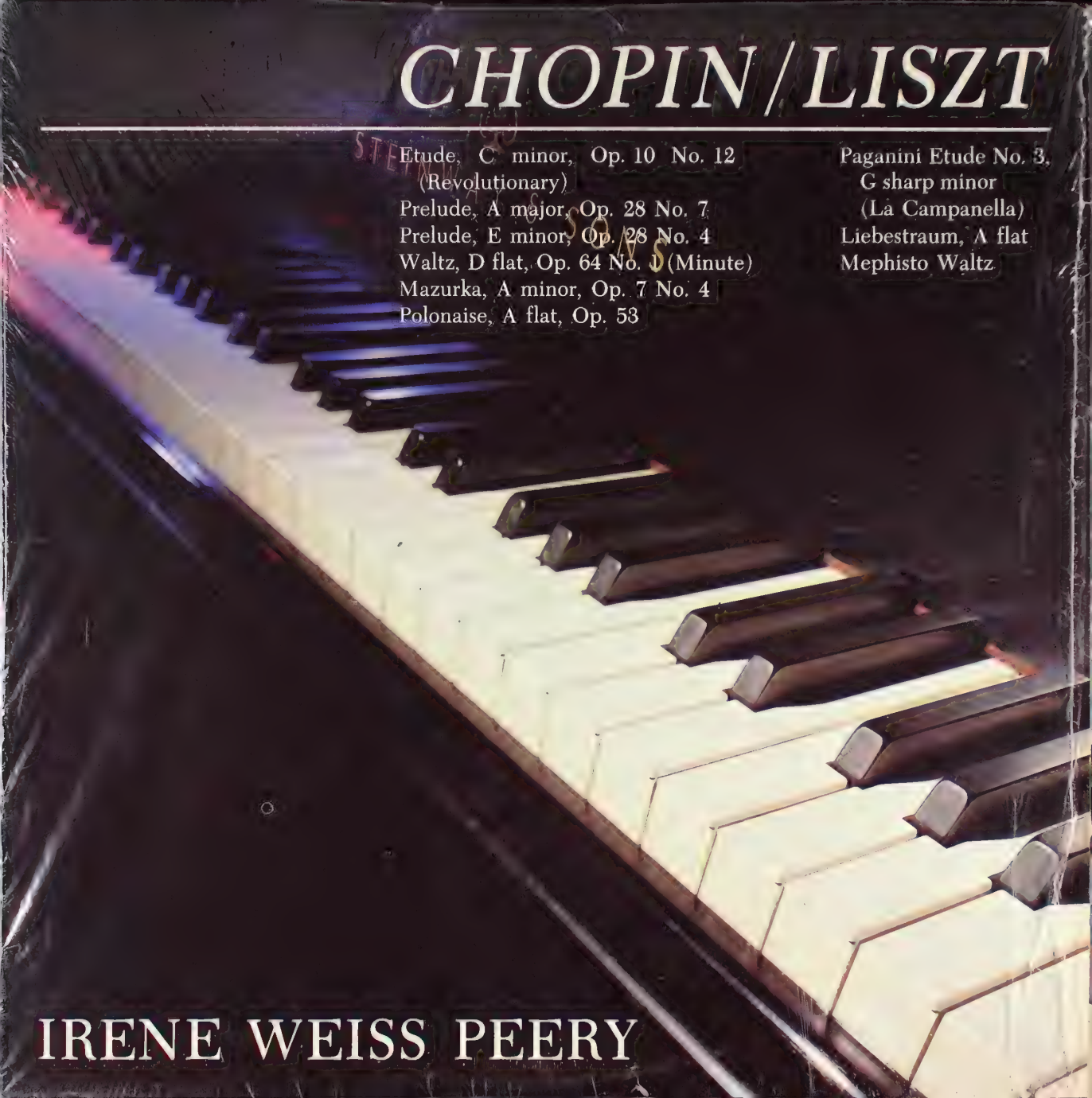


REV. DAVID L. RANDOLPH, SR., PASTOR
RECORDED "LIVE" BY THIRD STORY RECORDING, PHILADELPHIA, PA.

# CHOPIN/LISZT

Etude, C minor, Op. 10 No. 12
(Revolutionary)
Prelude, A major, Op. 28 No. 7
Prelude, E minor, Op. 28 No. 4
Waltz, D flat, Op. 64 No. 1 (Minute)
Mazurka, A minor, Op. 7 No. 4
Polonaise, A flat, Op. 53

Paganini Etude No. 3,
G sharp minor
(La Campanella)
Liebestraum, A flat
Mephisto Waltz



## IRENE WEISS PEERY

# CHOPIN/LISZT

*Side 1* *CHOPIN*

Etude, C minor, Op. 10 No. 12 (Revolutionary)
Prelude, A major, Op. 28 No. 7
Prelude, E minor, Op. 28 No. 4
Waltz, D flat, Op. 64 No. 1 (Minute)
Mazurka, A minor, Op. 7 No. 4
Polonaise, A flat, Op. 53

*Side 2* *LISZT*

Paganini Etude No. 3, G sharp minor (La Campanella)
Liebestraum, A flat
Mephisto Waltz

Though both Chopin and Liszt wrote music for orchestra, or piano and orchestra, they are best known, and loved, for their compositions for solo piano. Representing the essence of the romantic spirit, these masters of the keyboard tantilize us with music that can run the full range of emotional communication from tender gentleness, to patriotic valor, to daemonic frenzy.

The short pieces in this album are fine examples of the range of Chopin's pianistic expression. When Russia invaded his native Poland in 1830 Chopin was indignant. The Revolutionary Etude, while a rigorous study for the left hand, expresses his call to arms for Poland. The A flat Polonaise uses the folk-dance rhythm of the Polonaise, but is also a vigorous expression of this same nationalistic spirit. The two Preludes are pure pleasure, typical of Chopin's ability to weave entrancing artistic fabrics with no other purpose than their own musical loveliness. The Minute Waltz gives us some insight into Chopin's lighter side. Supposedly inspired by the sight of his little dog chasing its tail, the charming appeal of this piece amplifies and transcends such a homey incident. The haunting Mazurka in A minor expresses a deeper melancholy, and an ethereal, introspective quality that lingers as the last tones fade away.

Liszt was a man of many gifts. Equally famous for his virtuoso performing, and for his compositions, he wrote pieces which would fully display his dazzling technique. He is, in fact, sometimes criticized for sacrificing musical integrity on the alter of virtuoso display; a criticism that can not be applied effectively to any of the pieces presented here. Liszt was so inspired by the power and facility of the great violinist, Paganini, that he considered his first hearing of Paganini's playing to be a turning point in his life. La Campanella is one of the six concert etudes dedicated to Paganini. It is the best known of the group, and among the most technically demanding works in all the piano repertoire. Those who contend that Liszt's music is merely technical display, and artistic fluff will have a difficult time explaining the delightful Liebestraum in A flat. Liebestraum translates from the German as, "Dream of Love," no other written description is really necessary. The Mephisto Waltz is a complete contrast. Once again Liszt has given a piece worthy of his technical skill, and among the most challenging to master. Inspired by the story of Faust, who sells his soul to the devil for worldly pleasure, the setting for this piece is a village courtyard where Faust is attracted to a young maiden. Seizing the opportunity to fan the flames of desire in his victim, the devil himself takes up the violin and generates this Waltz of frenzied passion.

## IRENE WEISS PEERY

Irene Weiss Peery, a native of Alberta, Canada, has been winning music competitions since the age of 8. At age 14 she was named, "The Most Outstanding Pianist in the Alberta Music Festival," and the same year was named, "The Most Promising and Talented Musician." She made her first performance with an orchestra at age 16 playing Beethoven's First Piano Concerto with the Calgary Symphony. A year later she won first prize in the nationwide CBC Talent Festival, playing the Rachmaninoff Second Piano Concerto with the Montreal Symphony. She has performed subsequently with every major symphony Orchestra in Canada, including those in Montreal, Toronto, Winnipeg, Edmonton, Calgary, Lethbridge, and Victoria. She has performed numerous times on radio and television (in the United States, Canada, and Europe) in solo recitals and with orchestras.

This gifted artist holds a Performing Degree in Piano from the University of Alberta, in Edmonton, and an A.R.C.T. Degree from the Royal Conservatory in Toronto studying with Dr. Gladys Egbert. Both institutions awarded her gold medals for attaining the highest marks in Canada in the two degree examinations. She held a Canadian Performing Arts Scholarship and a Canada Council Scholarship to study at the Juilliard School in New York City where she completed both a Bachelor's and a Master's Degree Program, studying with Jeanennne Dowis, Irwin Freundlich, and Madame Ilona Kabos. She has also pursued advanced graduate study at the Peabody Conservatory of the Johns Hopkins University, in Baltimore.

In addition to concertizing regularly, and teaching privately, Miss Weiss Peery is frequently invited to judge piano competitions and present Master Classes. She is an active member of the Church of Jesus Christ of Latter-day Saints (Mormon), where she has been organist in various branches of the church since she was eight-years-old. She is married to Dr. J. Craig Peery, and has three children: Joseph, Christie and Samuel.



"Her playing made clear why she has been a frequent prize winner. She is a capable technician, a poised performer and a correct interpreter. ...clean accurate well-balanced... proper amount of brio and intensity ... successfully lyrical and spirited."
*Raymond Ericson, NEW YORK TIMES*

"Her playing had what I can only describe as an electrifying quality."
*John Searchfield, THE CALGARY HERALD*

"...an authoritative artist and a sensitive one at all times ... Played effortlessly, displaying power and a fluent technique."
*Audrey Johnson, THE VICTORIA DAILY TIMES*

"The talent of Irene Weiss is a kind of genius. If there was a gender quality and a suggestion of inner life in the Beethoven's Third Piano Concerto, the credit belonged to Miss Weiss."
*John Kraglund, TORONTO STAR*

"The most moving aspect was her integrity of expression ... impressive technique."
*Jane Montgomery, THE DAILY NEWS, ANCHORAGE, ALASKA*

"... it was the most shattering, most thundering performance of the work (Profofieff's Sonata) I have ever heard. Words almost fail me. I was absolutely breathless at the end of her performance."
*James Gibb, LONDON TIMES*

℗ 1980, J. C. Peery
Recorded at Bonneville Productions, Jeffrey L. Osther Recording Engineer.

MAL 4439

# WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES

## I'm Yours Lord...



MALACO RECORDS

**SIDE A**

| | | |
|---|---|---|
| 1. | **I'm Yours Lord**<br>(R. Rambo)<br>Benson Music/BMI | 4:41 |
| 2. | **He Brought Me Joy**<br>(Willie Johnson)<br>Kosciusko Music/SESAC | 4:31 |
| 3. | **I'm Going To A Place**<br>(Willie Johnson)<br>Excellorec Music/BMI | 5:36 |
| 4. | **Throw Down The Stone**<br>(Frank Williams)<br>Malaco Music/BMI | 4:52 |

**SIDE B**

| | | |
|---|---|---|
| 1. | **Without You**<br>(Robert Williams)<br>Malaco Music/BMI | 4:54 |
| 2. | **I'll Never Turn My Back**<br>(Willie Johnson)<br>Excellorec Music/BMI | 5:30 |
| 3. | **You Can't Beat God Giving**<br>(Traditional "Special Arrangement" by Robert Williams)<br>Malaco Music/BMI | 4:26 |
| 4. | **If Serving God Is Wrong**<br>**aka If Loving You Is Wrong**<br>(H. Banks, R. Jackson, C. Hampton)<br>Irving Music/BMI | 4:30 |

**Produced by:** Frank Williams
**Associate Producer:** Willie Neal Johnson
**Recorded & Remixed at:** Malaco Studios, Jackson, MS
**Engineered by:** Jerry Masters
**Production Coordination:** Roy Wooten
**Piano:** Jerry Smith, Derrick Nation
**Organ:** Derrick Nation
**Guitars:** Val Alexander, Joey Williams
**Bass:** Terrell Gatlin, Larry McGowan
**Additional Background Vocals:** The Mississippi Mass Choir
**Photography:** Tom Joynt, Jackson, MS
**Cover Design:** Phil Allen, Jackson, MS
**Personnel:** Willie Neal Johnson, Larry McGowan, Alfred "Geno" Smith, Val Alexander, Robert Williams, David Talley, Teddy Cross
**Synthesizer:** Norman Williams
**Horn & String Arrangements:** Norman Williams, Jerry Masters

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Perry Taft, Willie Neal Johnson and Teddy Cross

PSALM 27:01

The Lord is my light and my salvation: whom shall I fear? the Lord is the strength of my life: of whom shall I be afraid?

PAS-1036

# CENTRAL PARK





PAS-1036

WXPN FM
8/2/77



SIDE 1

1. **Someone Tell Me My Name** 2:52
2. **Eddie Bell** 3:04
3. **There's An Island** 3:10
4. **Boston Lady** 2:56
5. **When The Dream Is Over** 2:05

SIDE 2

1. **Borrowed Time** 3:16
2. **American Gypsy** 3:17
3. **Takin' A Whole Lot More Than She Leaves** 2:59
4. **On The Highway** 2:53
5. **I Wrote A Song** 3:02

Produced by: Harry Ascola & Pete Dino
Project Coordinator: Fred DiSipio
Associate Producers: Michael Yelson & Marshal Davis
Arrangements: Pete Dino (Special assistance by Central Park)
Recorded At: Generation Sound Studios, N.Y.
Recording Engineer: Hayden Harris and
Future Gold Studios, Phila.
Recording Engineer: Joel Fein
Mixed and Mastered at: Generation Sound Studios, N.Y.
Engineer: Hayden Harris
Strings: Special thanks to the Irving Spice Strings
Tenor Sax: Joe Grim (American Gypsy)
A Philly 5/7 Production
Design: Fred Marcellino
Photography: Lee Marshall
All selections ASCAP

CENTRAL PARK

Chris Sannino—lead guitar and lead vocal
Kenny Cavaliere—fender bass and vocal
John D'Alessandro—rhythm guitar and vocal
Eddie Bell—drums

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# Jean Carrington Cook

## Pianist







Carnaval
by
Robert Schumann

Sonate in E minor
by
Edward Grieg

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# MAHLER

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## BOSTON SYMPHONY ORCHESTRA

## TANGLEWOOD FESTIVAL CHORUS

## SEIJI OZAWA



ST-11330



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RECORDED LIVE AT

# Hillbilly Music Barn

Maggie Valley

RECORDED LIVE AT

# Hillbilly Music Barn

MAGGIE VALLEY, NORTH CAROLINA

**STEREO**



Side One
1. Going down the road feeling bad / Public Domain
2. Salty dog blues / Z. & W. Morris
3. Foggy Mountain Breakdown / E. Scruggs
4. Petticoat Junction / P. Hennings & C. Massey
5. My Little Girl / Unknown

Side Two
1. Wonder how the old folks are at home / A. P. Carter
2. Bill Cheatum / Public Domain
3. Maiden Prayer / Public Domain
4. Ruby / Public Domain
5. Sower wood mountain/ Public Domain
6. Where would I go but to the Lord / Public Domain

Welcome to Hillbilly Music Barn. This album was recorded live from the Hillbilly Music Barn. To acquaint you with true mountain music here is a brief history of how this music began.

The Hillbilly Music Barn is located in beautiful Maggie Valley, North Carolina in the heart of The Great Smokey Mountains-½ mile East of Ghost Town.

The Hillbilly Music Barn is the home of Maggie Valley's "Old Original Bluegrass & Country Music Show". The music was started by Mr. Ted Sutton many years ago. He is better known as "Maggie's Old Man." Grandpa as many of his fans called him played the Banjo and his wife played the part of Miss Maggie, dressed in her long dress and bonnet. Grandpa's sons also played and danced to the lively Hillbilly music.

The original band that started the Hillbilly music at the Music Barn consisted of Ted Sutton, Raymond Fairchild, Rufus Sutton, Lloyd Sutton, Wilford Messer, Roy Mull, Frank Buchanan, and James Worley.

Raymond Fairchild introduced the Five-String Banjo on the show with his own unique style of play. Raymond is now known world wide as King of the Smokey Mountain Five-String Banjo.

Raymond, Rufus, and Frank are the only members of the original band still playing at the Hillbilly Music Barn.

Bluegrass & Country Music can still be heard drifting out across The Smokey Mountains from the rustic music barn, much to the delight of the many tourists who have heard or read about the best Bluegrass & Country Show in the Smokey Mountains. The music barn is situated in a beautiful setting with a modern campground with full hookups, hot showers and a souvenir shop close by. A beautiful trout stream ripples by the music barn adding it's beauty to the lively music.

The Mountain Buck Dance is a tradition of the music barn, performed on a dance platform that provides the viewer with a look at how the mountain dance is performed.

Yes, the Banjo, Fiddle, Mandolin, Guitar and Doghouse Bass can be heard yielding the best Bluegrass music in the Smokies every night-seven days a week, 8:30 until 11:00 P.M. at the Hillbilly Music Barn in beautiful Maggie Valley, Y'ALL COME.

Maggie Valley Hillbillies

**Featuring Raymond Fairchild — King of the Smokey Mountain Five-string Banjo**

STEREO

# The ANCHORMEN

BOB WHITE RECORDS



featuring
Ten Thousand Years
The Lighthouse

## Something Worth Living For

STEREO

# The ANCHORMEN

BOB WHITE RECORDS

The Anchormen started singing in Pulaski, Virginia in March of 1966. Each man, being a member of the Church of God on Bobwhite Blvd., gave total dedication to their church music program. Never have they scheduled a concert or a program on a regular church service. This dedication to the Lord and their home church has paid off in a heavy schedule now of both concert dates and church services - still they work their singing around the regular church services. Rev. G. C. Timmerman was their pastor in 1966 and he gave them much encouragement and support during those early days. One of their first under takings was singing regularly on the church radio broadcast. Since then they've sung for revivals, campmeetings, state church youth rallies and benefit sings. The group is composed of Harold Stout, manager, Rudell Frazier, baritone and pianist, Doug Burchett, tenor and Ronnie Burchett, lead. They all testify that living for Jesus is "Something Worth Living For." He places a song in our hearts and amidst all the sorrows and disappointments of life in fact "Through It All" we can smile because of Jesus. The Anchormen say through song they would rather be an "Old Time Christian" than anything they know. Having known all from early childhood, growing up together, going to school together, playing ball together and worshiping the Lord together I know they'd rather work for the Lord than do anything else. He's their whole life, they believe in Him and He's given them "Something Worth Living For." Now sit back, place this album on your stereo and worship with the Anchormen as they sing their life's testimony "He Gave Me Something Worth Living For."

CREDITS:
Organ - Charles Novell
Lead Guitar - Grady Burton
Steel Guitar - Chuck Rich
Bass - Gary Turner
Drums - Denny Brooks
Orchestrations - Charles Novell
Recording Engineer - Phil Burkhardt
Remix Engineer - Dan Burton
Produced By - Charles Novell
Photography - Theda's Studio - Pulaski, Va.

Charles Novell



SIDE ONE

1. PRAYER IS THE KEY (2:32)
2. TEN THOUSAND YEARS (3:00)
3. OLD TIME CHRISTIAN (1:35)
4. THEN I MET JESUS (3:16)
5. WHAT A HAPPY DAY (1:35)

SIDE TWO

1. THE LIGHTHOUSE (2:55)
2. I'LL SOON BE GONE (2:05)
3. THROUGH IT ALL (2:15)
4. THE NIGHT JESUS SAVED MY SOUL (2:30)
5. SOMETHING WORTH LIVING FOR (3:22)

We wish to express our appreciation to our current pastor, Rev. Paul F. Barker, for his spiritual guidance.

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# BECAUSE.....



# The Virginians Quartet

STEREO

# BECAUSE.....

TRAIL RECORDS

# The Virginians Quartet



SIDE ONE

1. HE BECAME A LIVING PART OF ME (Tunnell) BMI 3:02
2. STANDING BY THE RIVER (Easterling) SESAC 3:00
3. I'LL SOON BE GONE (Hemphill) BMI 2:00
4. WHY ME (Kristofferson) BMI 3:36
5. KING JESUS (Delamont) BMI 2:49

SIDE TWO

1. BECAUSE HE LIVES (Gaither) BMI 3:54
2. HE'S MORE THAN JUST A SWEAR WORD (Enloe) BMI 2:33
3. WITHOUT HIM (LeFevre) BMI 3:19
4. TOURING THAT CITY (Lane) BMI 2:57
5. WILL YOU BE AMONG THE MISSING? (Jensen) BMI 2:48

Producer: Tilford Salyer
Engineer: Rick Salyer
Arranger: Bobby All

THE VIRGINIANS QUARTET,
Mr. Don Lipscomb, Mgr.,
P.O. Box 1822,
Roanoke, Virginia 24008

Phone: (703) 890-3257

STEREO

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# Domingo Santo

y su org.

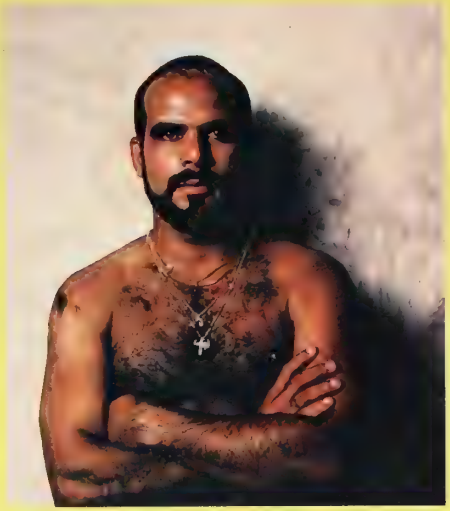
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# Domingo y su orquesta Santo "el santo del sabor"

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## Lado A

**Los pollos** ⚀ ⚁
(Domingo Santo)

**Sonámbulo** ⚂
(D.R.)

**No me quiero casar** ⚃
(Domingo Santo)

**Que mujer** ⚄
(Junior Batista)

## Lado B

**Ya lo sabía** ⚂
(Domingo Santo)

**Mal de amor** ⚃
(Domingo Santo)

**No sé que voy hacer** ⚄
(Junior Batista)

**Qué es lo que pasa** ⚅
(Joe Nicolás)

## PERSONAL

director vocal – Domingo Santo
vocalista – Angel Batista "Angelito"
coro – Domingo, Angelito y Gustavo "el Indio"
sax alto y tenor – Jesús García
1ra trompeta – Ramoncito Páez
2da trompeta – Miguel Meléndez
bajo – Antonio
tambora – Roberto Fulgencio
congas – Luis Coto "Cheche"
güira y percusión – Domingo Santo
Roberto Fulgencio
piano – Gustavo Antommarchi "el Indio"
batería – José Daniel

producción – Kimmy Solís y Domingo Santo
dir. grabación – D. Santo
ings. sonido – David Rodriguez y Joaquín Guerra
mezcla – Emil Sam Velazquez
graficas, arte y diseño – Luis Morales
foto – Amor Studio "Eduardo"

## ARREGLOS

⚀ Domingo Santo
⚁ Lenys Javier
⚂ José Basilio
⚃ Jesús García
⚄ Domingo Jiménez "Gindo"
⚅ Joe Nicolás

## GRACIAS

Germosen Palindo
Rafael Jiménez
Gerardo Martínez
Joe Nicolás
Papo Cadena
Domingo Jiménez "Gindo"
Germán Reynoso
Lalo

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# CAVERO'S 71




STEREO

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LADO A

**EL BRUJO**
PASEO
Diego Espinosa

**ÑATITA**
MEREQUETENGUE
Julio C. Murillo

**DE MEDIO LAO**
PASEITO
Chico Cervantes

**EL MILAGRO DE TUS OJOS**
GO-GO
J. Zeller-Falcón

**LA PIRAGUA-EL CONEJO**
José Barros-H. Ferreyra

**ESE MUERTO NO LO CARGO YO**
PASEITO
Graciela Arango Tobón

LADO B

**LA GOTA GORDA**
MAESTRANZA
Adolfo Echeverría

**EL MISTERIO**
PORRO
D. R.

**NO SON LAS ROSAS**
GUARACHA
Patricio Barba

**CUMBIA COSTEÑA**
CUMBIA
Patricio Barba

**POR ESO ESTAMOS COMO ESTAMOS**
GUARACHA
D. R.

**ANA MARIA**
CUMBIA
Patricio Barba




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TRIND RECORDS

STEREO

# LA VOZ INFANTIL DE

# Carlos - Alberto



# LA VOZ INFANTIL DE CARLOS ALBERTO

Acompañamiento Musical: **DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA**

El niño Carlos Alberto Rivera, nacido en San Juan Bautista, capital de Puerto Rico, desde la temprana infancia pudo observarse en él la gran facilidad que tenía para cantar e interpretar canciones de varios géneros populares.

Sin necesidad de maestro de canto, a logrado convertirse en el más joven de los cantantes infantiles de Puerto Rico.

A la edad de ocho años graba su primer disco de larga duración, auspiciado por Taino Records que con orgullo le ofrece al oyente esta selección de canciones en la voz infantil de Carlos Alberto.

**LADO A**

| | |
|---|---|
| 1 — La Mulata Dorotea | 2:58 |
| 2 — Muchachita Larense | 2:17 |
| 3 — La India Caribe | 3:24 |
| 4 — Trigueña Hermosa | 3:03 |
| 5 — Bailando el Carabiné | 3:14 |
| 6 — El Vendedor que no Fía | 3:45 |

**LADO B**

| | |
|---|---|
| 1 — Niño Campesino | 2:37 |
| 2 — Todo es para Ella | 2:48 |
| 3 — Aguinaldo de las Flores | 3:12 |
| 4 — Bello Amanecer | 2:44 |
| 5 — Recuerdos | 1:59 |
| 6 — Atotonilco | 2:32 |

STEREO

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L.P. 001

**VOL. I**

GRABADO EN OCHOA RECORDING STUDIO, INC.

Biograph™

# The Music Of
# Cole Porter

## musical nostalgia from flicks and show biz

FROM RARE PIANO ROLLS

*Lyrics Enclosed*



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# THE MUSIC OF COLE PORTER

**LYRICS ENCLOSED**

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   From the Movie "Can Can" 2:10

From the ORIGINAL PIANO ROLLS
played by the following artists:

Side One:
No. 1, Douglas Henderson; 2, 3, 7, J. Lawrence Cook;
4, 6, Max Kortlander; 5, Walter Redding

Side Two:
No. 1, Dick Watson; 2, 3, 4, 6, J. Lawrence Cook;
5, Ted Baxter; 7, Harold Scott

Whenever the lyrics and music of Cole Porter are mentioned they are invariably preceded by the adjectives "witty", "sophisticated", and "elegant". You might call the work of Cole Porter the "high fashion" of American theatre music.

Porter spent a great part of his life enjoying all the glamour and ease that wealth, the Ivy League, and the international social set had to offer. During the 1920's he led the life of a rich expatriate in Paris and Venice, whiling away his time composing songs for society cabaret shows and an occasional musical. In America, his only reputation was that of an international playboy who wrote witty songs for his own social set.

Porter, however, was not an untutored dilletante, and his ambitions as a composer were growing. He had studied music at Harvard and in Paris and in 1923 he composed a symphonic jazz score for the ballet "Within The Quota" that predated Gershwin's efforts in that style.

It seemed unlikely that a person of Porter's background and life style would produce a body of songs so readily acceptable to the American public that they would become standards in the literature of popular song. But when Porter got down to serious work in the early thirties that unlikelihood came to pass. From the 1929 show WAKE UP AND DREAM right through the 1950's, Porter's undeniable talent produced a string of popular song successes that would place him right along with Gershwin, Berlin, and Kern, as one of America's great composers of theatre music.

FIFTY MILLION FRENCHMEN opened on Nov. 27, 1929 at N.Y.C.'s Lyric Theatre with Porter's close friend and traveling companion, the irracible Monty Wooley, directing. The show, following on the heels of the 1928 musicals PARIS and La REVUE DES AMBASSADEURS, established Porter as THE American composer of continental, mildly risque musicals. "You Do Something To Me" became the immediate standout hit of the show.

When WAKE UP AND DREAM opened in N.Y. in Dec., 1929, after its successful London run, Broadway audiences were treated to one of Porter's best songs, "What Is This Thing Called Love." The song appeared in a routine which featured exotic costumes and showed the influence of Modern Dance styles. Porter didn't disappoint those who came to hear the clever, "naughty", songs either. Tunes like "I'm A Gigolo" and "Let's Do It, Let's Fall In Love" amply filled that bill.

Porter was fond of explaining the inspiration for various of his more popular songs. One can never be sure how much his sense of humour embroidered the truth, as in the case of "Night And Day". Porter in this instance claimed that the music had been inspired by an Islamic call to prayer, that he had heard in Morocco. Whatever the source of the song's unusual form, its complexity certainly didn't stand in the way of the enormous popular success it achieved. After Fred Astaire introduced "Night And Day" in the show GAY DIVORCE the song became a hit for several orchestra leaders.

By the mid-1930's, Porter was in full control of his musical potential. The 1934 score for ANYTHING GOES shows Porter at his best. The title tune and "I Get A Kick Out Of You" have remained pop standards since their introductions, though the censors have had their way with the latter songs references to cocaine, the favorite drug of Porter's contemporaries.

During 1935 Porter indulged himself in one of his greatest passions, travel. He and some associates took off on a round the world cruise to write a new musical. The scrapbook shows pictures of Porter in Hawaii, Porter and his wife, Linda, in New Guinea; Monty Wooley and Porter in New Zealand, Mombassa, and Singapore, in Ceylon with Moss Hart, and aboard their cruise ship the Franconia. Moss Hart recalled hearing Porter first play "Begin The Beguine" as their ship sailed toward the Fiji Islands in March, 1935. In October of that year "Begin The Beguine" reached Broadway in the show JUBILEE. Words and Music by Cole Porter. Book by Moss Hart. Directed by Monty Wooley.

Alec Wilder has noted that "Begin The Beguine" is the longest popular song ever written and he has called it "a Maverick, an unprecedented experiment". The tune became a standard after Artie Shaw recorded it in 1938. "Just One Of Those Things" found its genesis according to Moss Hart during a walk in the country just before rehearsals for JUBILEE were to begin. Hart suggested the need for a major song for the second act and Porter, agreeing, produced the song by the very next day. Porter liked to project the image that writing was easy for him but as Moss Hart wrote in THE COLE PORTER SONG BOOK, "the jaunty and debonair world of Cole Porter disappeared completely when he was at work". Porter's craft took dedication and intelligence.

In late 1935, the Porters rented a house in Hollywood and Cole began writing for MGM. The aristocrat began living among the sharks. Porter really liked Hollywood and he was fascinated by the manipulators like L. B. Mayer and Warner who controlled the film industry. One of Porter's fondest recollections concerned the score for ROSALIE, which he wrote for Mayer's MGM. When he played "In The Still Of The Night" for Mayer, the song brought tears to that consumate bully's eyes. "Imagine making L. B. Mayer cry!" Cole rejoiced, "What could possibly top that?"

On the other hand, Mayer gave Porter quite a lot of trouble over the title tune. Porter wrote seven versions before Mayer was satisfied and Cole said that he wrote the seventh version out of hate. When Porter mentioned this to Irving Berlin, Berlin told Cole, "Listen, Kid, take my advice, never hate a song that has sold a half million copies".

There are a couple of accounts of the origins of "It's De-Lovely", which Porter wrote for the show RED, HOT AND BLUE. In both versions it is Monty Wooley who is credited with the phrase that gave Cole the song. "It's DeLovely" was introduced by Ethel Merman, who was one of Porter's favorite singers. Though the song started out as one of Porter's in-jokes for his friends, it has become one of his best loved songs.

Cole Porter's tragic riding accident in 1937 must be considered the turning point in his life. Several operations were required to save his legs and he was left crippled and in constant pain. His output dimmed some but he kept up his work and in 1938 gave us Mary Martin's debut song on Broadway, "My Heart Belongs To Daddy".

Porter kept on producing memorable songs through the 1940's but it wasn't until his 1948 score for KISS ME KATE that he again achieved the greatness he had had in the 1930's. Porter was hesitant about taking on as challenging a project as KISS ME KATE, but it turned out to be one of the finest scores he wrote. The tune "Wunderbar" was a gentle spoof of Strauss waltzes that Porter had originally begun for ANYTHING GOES. Fourteen years after its conception it was still fresh and found a perfect home in KISS ME KATE.

The 1950's found Porter still active with scores for CAN-CAN, SILK STOCKINGS, and HIGH SOCIETY. The witty sophisticate to the last, Porter brought an elegance and complexity to the popular song that ensure him a permanent place in the history of American theatre music.

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**BLP–1023Q THE MUSIC OF COLE PORTER**

**Side 1**

## YOU DO SOMETHING TO ME

(By Cole Porter)

You do something to me.
Something that simply mystifies me.
Tell me, why should it be
You have the pow'r to hypnotize me?
Let me live 'neath your spell,
Do do that voodoo that you do so well,
For you do somehing to me
That nobody else could do.

I was mighty blue,
Thought my life was through,
Till the heavens opened,
And I gazed at you.
Won't you tell me, dear,
Why, when you appear,
Something happens to me
And the strangest feeling goes through me?

(Repeat Refrain)

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## WHAT IS THIS THING CALLED LOVE?

(By Cole Porter)

What is this thing called love?
This funny thing called love?
Who'll solve its mystery?
Why make a fool of me?
I saw you there one wonderful day.
You took my heart and threw it away
That's why I ask the Lawd in Heaven above,
What is this thing called love?

I was a humdrum person,
So humdrum,
Leading a life apart,
When love flew in through my window wide
And quickened my humdrum heart.
Love flew in through my window,
When love flew in, you were happy then.
But after love had stayed a little while,
Love flew out again.

(Repeat)

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## NIGHT AND DAY

(By Cole Porter)

Like the beat, beat, beat, of the tom-tom;
When the jungle shadows fall,
Like the tick, tick, tock of the stately clock,
As it stands against the wall,
Like the drip, drip, drip, of the raindrops,
When the summer show'r is through;
So a voice within me keeps repeating,
You, you, you.

Night and day you are the one,
Only you beneath the moon and under the sun.
Whether near to me or far,
It's no matter, darling, where you are
I think of you night and day.
Day and night
Why is it so,
That this longing for you follows wherever I go?
In the roaring traffic's boom
In the silence of my lonely room,
I think of you, night and day.
Night and day under the hide of me
There's an Oh, such a hungry yearning,
Burning inside of me.
And it's torment won't be through
'Til you let me spend my life making love to you,
Day and night, night and day.

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## I GET A KICK OUT OF YOU

(By Cole Porter)

I get no kick from champagne,
Mere alcohol doesn't thrill me at all,
So tell me why should it be true.
That I get a kick out of you?
Some like a bop type refrain
I'm sure that if I heard even one riff
That would bore me terrific'ly too.
Yet I get a kick out of you.
I get a kick ev'ry time
I see you're standing there before me.
I get a kick tho' it's clear to me
You obviously don't adore me.
I get no kick in a plane,
Flying too high with some gal in the sky
Is my idea of nothing to do.
Yet I get a kick out of you.

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## ANYTHING GOES

(By Cole Porter)

In olden days a glimpse of stocking
Was looked on as something shocking,
Now Heaven knows, Anything goes.
Good authors too who once knew better words
Now only use four letter words, writing prose,
Anything goes.
The world has gone mad today
And good's bad today,
And black's white today,
And day's night today,
When most guys today
That women prize today,
Are just silly gigolos;
So though I'm not a great romancer
I know that you're bound to answer when I propose,
Anything goes.

(Repeat)

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## BEGIN THE BEGUINE

(By Cole Porter)

When they begin the Beguine
It brings back the sound of music so tender
It brings back a night of tropical splendour,
It brings back a memory ever green.
I'm with you once more under the stars
And down by the shore an orchestra's playing,
And even the palms seem to be swaying
When they begin the Beguine.
To live it again is past all endeavour,
Except when that tune clutches my heart,
And there we are, swearing to love forever,
And promising never never to part.
What moments divine, what rapture serene,
Till clouds came along to disperse the joys we had tasted,
And now when I hear people curse the chance that was wasted,
I know but too well what they mean;
So don't let them begin the Beguine,
Let the love that once afire remain an ember;
Let it sleep like the dead desire I only remember
When they begin the Beguine.
Oh yes, let them begin the Beguine, make them play
Till the stars that were there before return above you,
Till you whisper to me once more, "Darling, I love you!"
And we suddenly know what heaven we're in.
When they begin the Beguine,
When they begin the Beguine.

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## JUST ONE OF THOSE THINGS

(By Cole Porter)

It was just one of those things,
Just one of those crazy flings.
One of those bells that now and then rings,
Just one of those things.
It was just one of those nights,
Just one of those fabulous flights,
A trip to the moon on gossamer wings,
Just one of those things.
If we'd thought a bit of the end of it
When we started painting the town,
We'd have been aware
That our love affair
Was too hot not to cool down.
So good-bye, dear, and Amen,
Here's hoping we meet now and then,
It was great fun,
But it was just one of those things.

(Repeat)

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**BLP–1023Q THE MUSIC OF COLE PORTER**

**Side 2**

## IN THE STILL OF THE NIGHT

(By COLE PORTER)

In the still of the night, As I gaze from my window,
At the moon in its flight, My thoughts all stray to you.
In the still of the night, While the world is in slumber,
Oh, the times without number,
Darling, when I say to you:
"Do you love me As I love you?
Are you my life to be, My dream come true?"
Or will this dream of mine fade out of sight
Like the moon, growing dim,
On the rim of the hill in the chill,
Still of the night?

(Repeat)

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## IT'S DE-LOVELY

(By COLE PORTER)

I feel a sudden urge to sing,
The kind of ditty that invokes the Spring,
So control your desire to curse
While I crucify the verse.
This verse I've started
Seems to me the Tin Pantithesis of melody,
So to spare you all the pain.
I'll skip the darn thing and sing the refrain.

The night is young, The skies are clear
And if you want to go walking, dear,
It's delightful, it's delicious, it's delovely.
I understand the reason why
You're sentimental, 'cause so am I,
It's delightful, it's delicious, it's delovely.
You can tell at a glance
What a swell night this is for romance,
You can hear dear Mother Nature murmuring low.
"Let yourself go."
So please be sweet, my chickadee,
And when I kiss you, just say to me
"It's delightful, it's delicious,
It's delectable, it's delirious,
It's dilemma it's delimit, It's deluxe, it's delovely."

(Repeat)

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## ROSALIE

(By COLE PORTER)

Rosalie, my darling, Rosalie, my dream,
Since, one night, when stars danced above,
I'm oh, oh, so much in love.
So, Rosalie, have mercy!
Rosalie, don't decline,
Won't you make my life thrilling,
And tell me you're willing to be mine,
Rosalie, mine!

When knighthood was in flow'r
And a man wooed a maid,
Beneath her sacred bow'r He sang a serenade.
I date, I suppose, it's late, Heaven knows,
It blows and it snows, But anyway, here goes:

(Repeat Refrain)

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## MY HEART BELONGS TO DADDY

(By COLE PORTER)

While tearing off
A game of golf I may make a play for the caddy;
But when I do I don't follow through
'Cause my heart belongs to Daddy.
If I invite A boy some night
To dine on my finnan haddie,
I just adore His asking for more,
But my heart belongs to Daddy.
Yes, my heart belongs to Daddy,
So I simply couldn't be bad.
Yes, my heart belongs to Daddy,
Da-da, da-da-da, da-da-da-ad!
So I want to warn you, laddie,
Tho' I know you're perfectly swell,
That my heart belongs to Daddy
'Cause my Daddy, he treats it so well.

I used to fall In love with all
Those boys who maul The young cuties.
But now I find I'm more inclined
To keep my mind On my duties.
For since I came to care For such a sweet millionaire.

(Repeat Refrain)

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## WUNDERBAR

(By COLE PORTER)

Gazing down on the Jung-frau
From our secret chalet for two,
Let us drink, Liebchen mein,
In the moonlight benign,
To the joy of our dream come true.

Wunderbar, wunderbar!
What a perfect night for love,
Here am I, here you are,
Why, it's truly wunderbar!
Wunderbar, wunderbar!
We're alone and hand in glove,
Not a cloud near or far,
Why, it's more than wunderbar!
Oh I care, dear, for you madly,
And I long, dear, for your kiss.
I would die, dear, for you gladly,
You're divine, dear!
And you're mine, dear!
Wunderbar, wunderbar!
There's our fav'rite star above,
What a bright shining star,
Like our love, it's wunderbar!
Wunder love, it's wunderbar!

(Repeat Refrain)

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## I LOVE PARIS

(By COLE PORTER)

Ev'ry time I look down
On this timeless town
Whether blue or gray be her skies,
Whether loud be her cheers
Or whether soft be her tears,
More and more do I realize

I love Paris in the springtime,
I love Paris in the fall,
I love Paris in the winter when it drizzles,
I love Paris in the summer when it sizzles,
I love Paris ev'ry moment,
Ev'ry moment of the year.
I love Paris,
Why, oh why do I love Paris?
Because my love is near.

(Repeat Refrain)

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## C'EST MAGNIFIQUE

(By COLE PORTER)

Love is such a fantastic affair,
When it comes to call,
After taking you up in the air,
Down it lets you fall,
But be patient and soon you will find,
If you follow your heart, not your mind,
Love is waiting there again,
To take you up in the air again.

When love comes in
And takes you for a spin,
Oo-la, lala, c'est magnifi-que.
When, ev'ry night,
Your loved one holds you tight,
Oo-la, lala, c'est magnifi-que.
When when, one day,
Your loved one drifts away,
Oo-la, lala, it is so tragi-que,
But when, once more,
He whispers "Je t'adore"
C'est magnifi-que!

(Repeat Refrain)

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Because He has given us to each other and placed His hand on our lives, we dedicate this album to Him, Jesus Christ our Savior; secondly, to our parents, whose faith and guidance has helped to fulfill our mission for Him; and last but not least, to you, our friends, in whose hearts we desire to place a bit of spiritual sunshine.

John
&
Sandy

**SIDE 1**

1. Sweet Hallelujahs – 2:15
2. I Just Came To Talk – 2:48
3. Touch The Hem Of His Garment –
4. Only Jesus Can Satisfy – 3:16
5. Wonderful Day – 1:54
6. Sweet, Sweet Spirit – 3:15

**SIDE 2**

1. The Eastern Gate – 2:53
2. It Pays To Serve Jesus – 3:30
3. Redeeming Love – 2:11
4. Hold To God's Unchanging Hand – 2:48
5. Now It's All Over – 2:18

**CREDITS:**

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## Cara A

| | | |
|---|---|---|
| 1 | Benedicamus Domino | |
| 2 | Benedicamus Domino | 2'50" |
| 3 | Deus in adjutorium | 2'05" |
| 4 | Pínguele Respinguete | 1'09" |
| 5 | Juste judex, Jhesu Xpriste | 3'12" |
| 6 | No puedes quexar, amor | 2'37" |
| 7 | ¿Quexer vieja yo? | 1'24" |
| 8 | Quien vos dió tal señorío | 2'10" |
| 9 | Dinos, madre del donzel | 2'14" |
| 10 | Maravíllome del | 1'04" |
| | Total | 18'45" |

## Cara B

| | | |
|---|---|---|
| 1 | Duyzio fuerte será dado | 2'33" |
| 2 | Con temor bivo, ojos tristes | 2'47" |
| 3 | Aquella buena muger | 1'16" |
| 4 | La moça que las cabras cría | 1'32" |
| 5 | Señora, qual soy venido | 3'46" |
| 6 | De mi perdida esperança | 3'21" |
| 7 | Ya de amor era partido | 2'28" |
| 8 | No consiento ni me plaze | 2'15" |
| 9 | Por bever comadre | 1'28" |
| 10 | O pena que me conbates | 2'03" |
| | Total | 23'29" |

GRABACION DIGITAL
Ingeniero de sonido: Walter Slosse
Asistente: David Parejo

Agradecemos a la Compañía BRÜEL & KJAER NEDERLAND B.V. el préstamo de dos micrófonos del tipo 4006 para esta grabación.

Editado y distribuido por DIAL DISCOS, S. A.
Paseo de la Castellana, 247
28046 MADRID
M. 31263 - 1987

CS-1594

*Larry and Devorah Filas*

# Sing Unto The Lord



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CALIF

Custom
SPECTRUM RECORDS
CS-1594

*Larry and Devorah Titus*

# Sing Unto The Lord

*"...I will sing with the spirit and I will sing with the understanding.."*
I COR. 14:15

## "LARRY"

Spiritual, able, and versatile, are a few of the words that could be used in introducing the ministry of the Rev. Larry Titus. A ministry made unique by the Spirit's anointing and his dedication to Christ. Larry has worked as director of music and youth in some of the finest evangelical churches on the West Coast. He has also served two years as a teacher and director of the musical curriculum of PENTECOSTAL BIBLE COLLEGE, Livermore, California.

Your music appreciation will be pleasantly impressed by his style in instrumentation and vocal expression. The songs are arranged by him and sung by both he and his equally talented wife. Larry ably and imaginatively combines contemporary sound with traditional music patterns — the result, a wonderful production in this Album, "SING UNTO THE LORD."

**SIDE ONE:**

1. ISN'T IT WONDERFUL
2. IF I BE WORTHY
3. MY SOUL O'ERFLOWS
4. MAKE ME A BLESSING
5. I'VE DISCOVERED THE WAY OF GLADNESS
6. TO BE USED OF GOD

PRODUCED BY
DR. PAUL WEAVER

MUSICIANS:
LARRY TITUS – PIANO/ORGAN
DALE STRAND – GUITAR/BASS
RON DAVIS – DRUMMER

## "DEVI"

Charm and Christian personality enhance the musical ministry and dedication of Devorah Titus. She has, through the Spirit's anointing, been able to "Sing with the Undersanding." This is marvelously manifested as you see and hear the performance of this fine Christian couple. This understanding, present in excellence during performance, is caught here in a musical delight you will always enjoy. This record promises a vivid comprehension of Christ and the Holy Spirit through sacred music.

Devi, also able and versatile in her musical ministry, has directed childrens choirs, plays the piano, and has a lovely voice both in solo selections and in harmony with Larry.

The Titus's are so happy to share the pleasure of "Singing with the Spirit," and "Singing with the Understanding," in the songs recorded here; as they, "SING UNTO THE LORD."

**SIDE TWO:**

1. LEANING ON JESUS
2. THAT I MIGHT KNOW
3. DOWN FROM HIS GLORY
4. NOTHING BUT THE BLOOD
5. THE KING AND THE BEGGAR
6. I'LL BE A FRIEND

Engineering:
Leo Kulka

Recorded at:
Golden State Recorders
665 Harrison St., San Francisco, Calif.

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# ALADDIN and his Wonderful Lamp

by The Kid Stuff
Repertory Company







Kid Stuff Records



Kid™ STUFF RECORDS

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| Pinocchio | KS006 | Rudolph The Red Nosed Reindeer | KS025 |
| Mother Goose Rhymes | KS007 | Jack And The Beanstalk | KS026 |
| Rumpelstiltskin | KS013 | My Storytime Record | KS022 |

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**Color them in**
**Nice and Bright**

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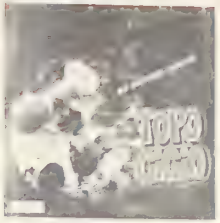

Puerto Rico...
ME ENCANTA...!
Topo Gigio
VELVET

VELVET

TOP-002

| Cara A | Cara B |
|---|---|
| LA BAMBA | NOCHE DE PAZ |
| PATA PATA | ROSARIO |
| TIRITANDO | LA FLOR DE LA CANELA |
| BESAME MUCHO | VALS DE LA DESPEDIDA |
| SOMBRAS | QUE LO CUMPLA FELIZ |
| LA MARCHA DE LOS BARITOS | |

Top-001







**VELVET RECORDS, INC.**
P. O. Box 398 - Phone 888-1377
124 West, 29 Th Street
HIALEAH - FLORIDA

Foto: Studio Sanremo
San Juan

Design: Drago


Something Old...
Something New!!
LARRY AHLBORN
KING DAVID
STEREO 6006



KING DAVID

STEREO 6006

# Something Old... Something New!!

# LARRY AHLBORN

**Side One**

1. Family of God
2. Unclouded Day
3. Look Whats Happened
4. Jesus My Wonderful Lord
5. It is No Secret (Instrumental)

**Side Two**

1. I'm on My Way
2. The King is Coming
3. Heaven
4. What a Precious Friend
5. What a Friend in Jesus (Instrumental)

To My Friends:
Because you asked for this recording, God made it possible and I dedicated it to you. Recorded at Monument Studios – Nashville, Tennessee with instrumental back up by the famous songwriter and musician Henry Slaughter. This album is just another way of witnessing. II Corinthians 4:3 reads "BUT IF OUR GOSPEL BE HID, IT IS HID TO THEM THAT ARE LOST."

In other words you and I are commissioned, compelled to tell the lost of Jesus Christ.

With a Thankful Heart For the Opportunity.
Larry Ahlborn

LARRY AHLBORN
121 So. 7th St.
Youngwood, Pa. 15697
(412) 925-9517

Note to publishers:
Royalties due for songs included in this Album must be collected from the Artist.

**Produced by:** Col. Dave Mathes
DAVE MATHES PRODUCTIONS
P.O. Box 653
Nashville, Tenn.
37202


Strings Of Praise
Gospel Singers
Jesus Died
At Calvary
HSG-168

HSG-168 STEREO

# Strings Of Praise Gospel Singers

## *Jesus Died At Calvary*



"Praise ye the Lord. Praise God in His sanctuary: Praise Him in the firmament of His power. Praise Him for His mighty acts: Praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: Praise Him with the psaltery and harp. Praise Him with the timbrel and dance: Praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: Praise Him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord."

This is what the Strings of Praise Gospel Singers are doing. They praise Him with their stringed instruments and songs. All of these men love the Lord, are dedicated to their, work, and are faithful to their radio program. This service is a blessing to many people. The Strings of Praise Gospel Singers have been to our church and everyone enjoyed their spirit filled singing and their testimonies.

Let's all join with the Strings of Praise Gospel Singers and worship the Lord, because God is a great King and greatly to be praised.

Billy R. Mason, Pastor
Church of God of Prophecy
Bedford, Virginia

SIDE ONE

JESUS DIED AT CALVARY (1:43)
RISE AND SHINE (1:50)
JESUS HAS MADE THE WAY (2:23)
LIFT YOUR EYES TO JESUS (2:20)
SHOUTING ON THE HILLS OF GLORY (2:15)
WASTED YEARS (2:30)

SIDE TWO

WALKING AND TALKING (1:44)
WHO WILL SING FOR ME (2:15)
KING'S HIGHWAY (2:41)
NOW'S THE TIME NOT TOMORROW (1:56)
RIVER OF LOVE (2:18)
I WOULDN'T MISS IT, WOULD YOU (2:33)

Produced at Hilltop Studio
Nashville, Tennessee
Engineer—Jack Linneman
Cover Design—Skip Dunlap
Cover Photography—Skip Dunlap

Tommy McKee—Mandolin
Mike McGuire—Lead Guitar
L.D. Orange—Banjo
Donald Orange—Bass
Jimmy Hylton—Rhythm Guitar

For Bookings or Records Contact:
Tommy McKee
Rt.2, Box 338-A
Vinton, VA. 24179
(703) 890-3631

Michael McGuire
949 Shelbourne Ave.
Vinton, VA. 24179
(703) 982-2844

Background Scenery Courtesy of Holy Land, U.S.A., Bedford, Virginia
Records & Jackets By • Nashville Album Productions, Inc. • 617 • 7th Ave. So. • Nashville, TN. 37203

Ponme la mano

# CARIDAD

PRONTO
STEREO PTS-1007



# PERET

PONME LA MANO, CARIDAD
UNA LAGRIMA (Nueva Version)
EL GARROTIN
EL PRESO NUMERO NUEVE
SI YO FUERA RICO
(If I Were A Rich Man)
EL MOSQUITO
MI SANTA
MEDIO AMIGO (Mig Amic)
CANTO PORQUE QUIERO
SI ALGUNA VEZ

# Ponme la mano

# CARIDAD

# PERET



PRONTO
STEREO PTS-1007
Lic. by ARIOLA EURODISC, S.A. (Spain)

| SIDE 1 | | SIDE 2 | |
|---|---|---|---|
| PONME LA MANO, CARIDAD | 3:40 | EL MOSQUITO | 3:37 |
| UNA LAGRIMA (Nueva Version) | 3:14 | MI SANTA | 4:37 |
| EL GARROTIN | 2:55 | MEDIO AMIGO (Mig Amic) | 2:50 |
| EL PRESO NUMERO NUEVE | 3:28 | CANTO PORQUE QUIERO | 3:20 |
| SI YO FUERA RICO (If I Were A Rich Man) | 2:28 | SI ALGUNA VEZ | 3:21 |

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PTS-1001



PTS-1002*



PTS-1004


PTS-1003*



PTS-1006*



PTS-1005*

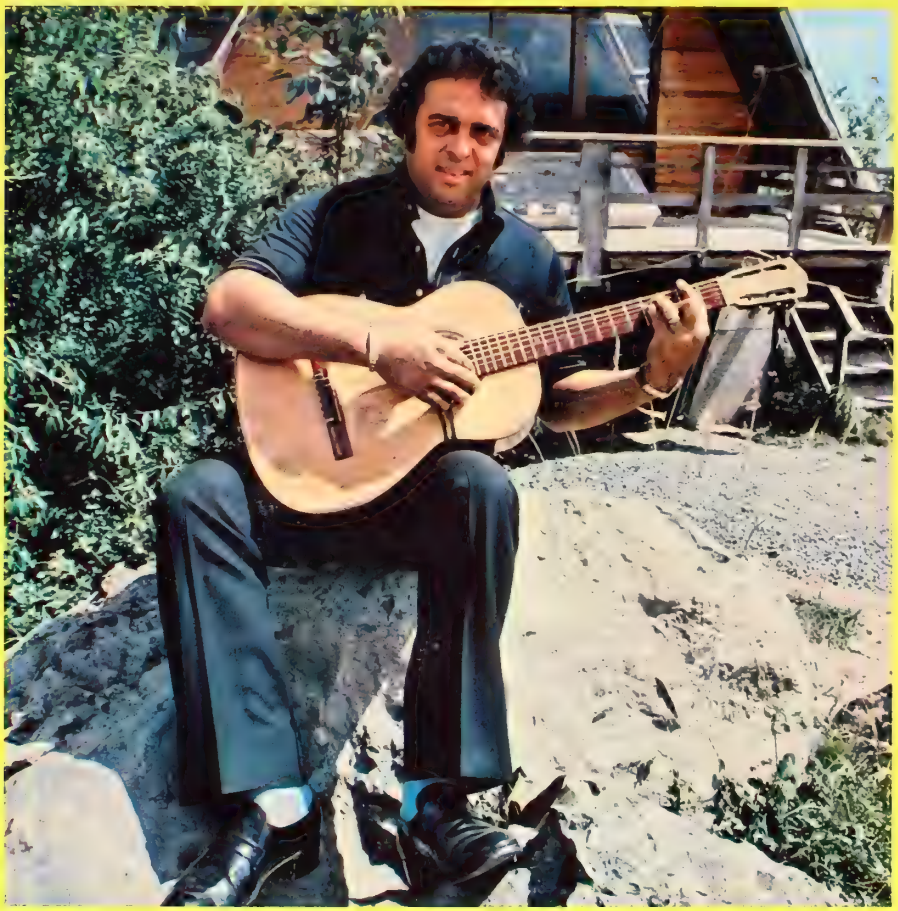
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# TRULLAS EN PUERTO RICO

SLP-035 LOZANO RECORDS ESTEREO

JOSE



ORTIZ

## CON SOR ANGEL TORRES Y SU CONJUNTO

FOTO: JOE REYES

LP - 035

STEREO

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

### Con SOR ANGEL TORRES y su Conjunto

CARA A

1. CAMINAN LAS NUBES
2. MERENGUE NAVIDEÑO
3. SON LOS NERVIOS
4. SI TU ME QUISIERAS
5. NO TE PERDONAMOS

CARA B

1. A BEBER QUE NADIE ES CHIVO
2. EL DIVORCIO DEL GAGO
3. ALEGRE VENIMOS
4. A MI PATRIA
5. EL GAGO EN CARCAJADAS



TITO HENRIQUEZ Y
SU CUARTETO BORICUA
LP-RL- 003/STEREO




LOS PATRIOTAS
DANIEL - DAVILITA
LP-008/ STEREO



JOSE ANTONIO SALAMAN
EL CANTOR DE SIEMPRE
LP-009/ STEREO



DANZAS PUERTORRIQUEÑAS
LARRY GODOY
LP-010/ STEREO



ANGEL VAZQUEZ
CANTA EN NAVIDAD
LP-16/ STEREO




TEMAS TODA OCASION
LARRY GODOY
LP-17 / STEREO




RINA DE TOLEDO Y
SU QUINTETO LIRICO
LP-18/ STEREO




SERENATA MEXICANA
DANIEL SANTOS
LP-020/ STEREO



RONDALLA HISPANA
LP-021/ STEREO




HISTORIA DE LINDA
CON DANIEL SANTOS
LP-022/ STEREO



ORQUESTA
ROBERTO ORTIZ
LP-023/ STEREO




EPOCA ROMANTICA
RAFAEL GONZALEZ PEÑA
LP-024/ STEREO




FELICIDADES
CON DANIEL SANTOS
LP-025/ STEREO




IMPERIAL SEXTET
LP-026/ STEREO



EPOCA ROMANTICA
CON QUIQUE Y TOMAS
LP-27/ STEREO VOL.2

JUAN R. LOZANO
X 8 URB. LOS ANGELES
LOISA STA. SANT. P. R. 00913
TEL. 791-1868

# Esto es Navidad

LP - 134

Flor-Mex

# CESAR CASTRO



Cuatrista: Publio Martínez  Coros: Hnas. Calle y Elisa  Foto en "La Margarita" por Hernando Cardona

Una Producción DD Records Dist. Inc. 899 S.E. 9th Court, Hialeah, Fla.

# Esto es Navidad

## CESAR CASTRO

Flor-Mex

LP-134



CUANDO VIENE LA NAVIDAD
MI DOLOR
ESTA NAVIDAD
CUANDO VIENE NOCHEBUENA
PASADO DE NAVIDAD

POR UN LOCUTOR
MUJER TRADICIONERA
CUANDO LLEGA NAVIDAD
SIGUE TU CAMINO
NAVIDAD CON MIS AMIGOS

Cuatrista: Publio Martínez. Coros: Hnas. Calle y Elisa. Foto en "La Margarita" por Hernando Cardona



SANKYOKU ENSEMBLES FOR THE SHAKUHACHI OF THE KINKO-SCHOOL PERFORMED BY YAMAGUCHI GORO

尺八

TH-60136・37 ¥4,000

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高橋栄清・中田博之以下山田流箏曲名家との競演!!

# 琴古流 vs 山田流三曲選

七福神・松上の鶴・ほととぎす・五段砧・松竹梅・八千代獅子・長恨歌

高橋栄清
中田博之
藤井千代貴
鈴木清寿
増渕任一
高野和之
高橋正子
岸辺百代
岸辺美千貴
山口保寿美
山口五郎

梅津博藤
久松君博
藤村博己
石倉松京
東 博香
菊池博吉
中村緑幸
大谷都寿美
木村知寿美
〔順不同〕

STEREO

Toshiba RECORDS

録音協力 株式会社プリム

# SANKYOKU ENSEMBLES FOR THE SHAKUHACHI OF THE KINKO-SCHOOL PERFORMED BY YAMAGUCHI GORO Vol. II

**Compiled under the supervision of HIRANO Kenji,**
Professor of Japanology and Musicology
at Dokkyô University and Tôkyô University

Side 1

jôruri: NAKATA Hiroyuki
koto: TAKANO Kazuyuki, shamisen: HISAMATSU Kimihiro
uta: UMEZU Hirofuji, ISHIKURA Shôkyô
koto: FUJIMURA Hiromi & NAKAMURA Ryokkô II, shamisen: HIGASHI Hiroka
shakuhachi: YAMAGUCHI Gorô

uta: NAKATA Hiroyuki & KIKUCHI Hirone
koto: TAKANO Kazuyuki & NAKAMURA Ryokkô II,
koto (ji): HISAMATSU Kimihiro,
shamisen: HIGASHI Hiroka
shakuhachi: YAMAGUCHI Gorô

Side 2

uta, shamisen: TAKAHASHI Eisei II
uta, koto: TAKAHASHI Masako
shakuhachi: YAMAGUCHI Gorô

uta, koto: MASUBUCHI Jin'ichi
shakuhachi: YAMAGUCHI Gorô

Side 3

uta, koto: SUZUKI Seiju, koto: KIMURA Chizumi
uta, shamisen: YAMAGUCHI Hozumi
shakuhachi: YAMAGUCHI Gorô
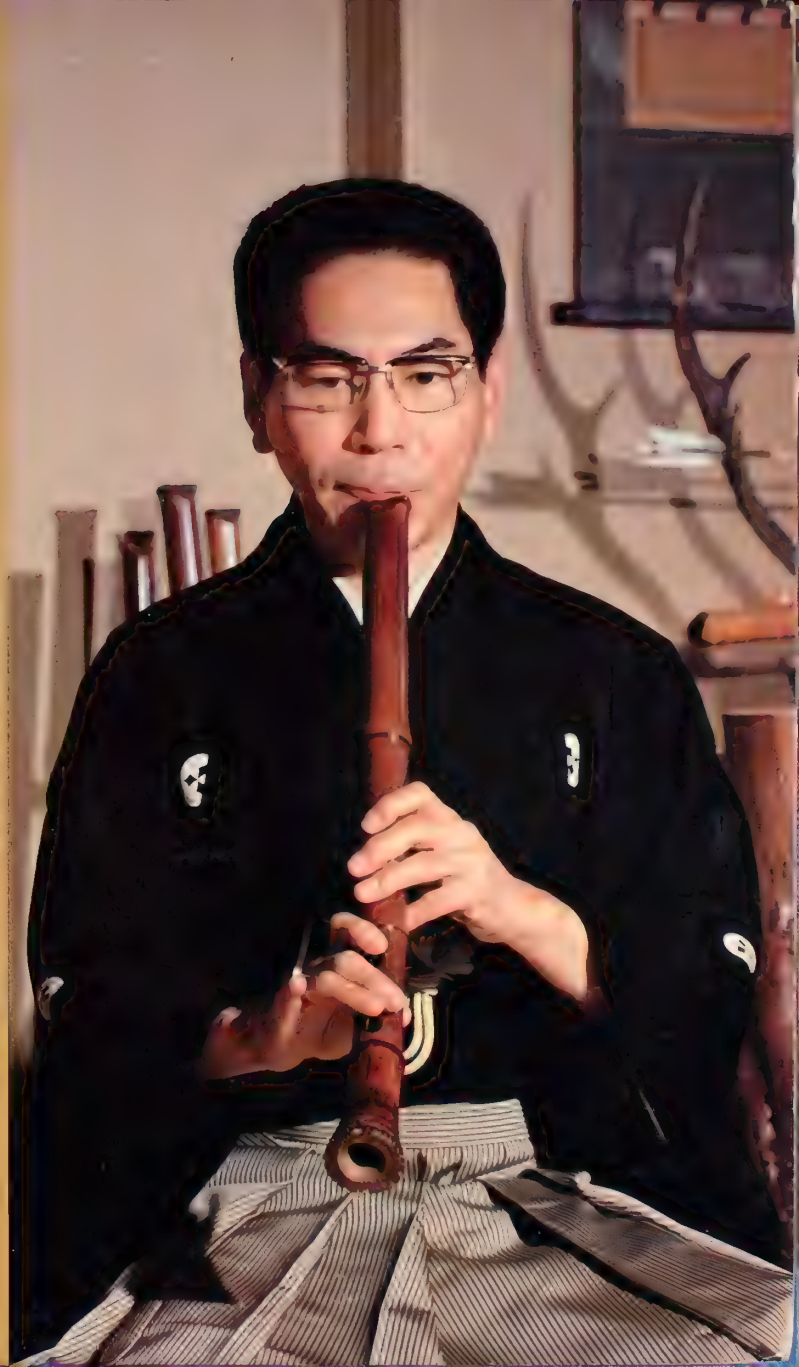
into ■ kokyû piece by MASAJIMA Kengyô (?-1780)
and into a shamisen piece by FUJINAGA Kengyô (ca. 1750)
uta, shamisen: YAMAGUCHI Hozumi
koto kaete: OHTANI TSUZUMI, koto honte: KIMURA Chizumi
shakuhachi: YAMAGUCHI Gorô

Side 4

uta, koto: FUJII Chiyoga II & KISHIBE Michiga II
uta, shamisen: KISHIBE Momoyo
shakuhachi: YAMAGUCHI Gorô

Manufactured by **TOSHIBA EMI** Ltd., TOKYO, JAPAN, 1980 Apr.

レコードから直接テープへの私的録音することは法律で禁じられています。
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東芝EMI株式会社 MADE IN JAPAN ① ¥4,000 ⑦



Toshiba STEREO TH-60136 ·87



# 琴古流 vs 山田流 三曲選 その

撮影協力：株式会社フジムラ

STEREO





The
# Emma Creamer Singers








PV-4183

# CALL ON JESUS

# The Emma Creamer Singers

***ABOUT THE GROUP:***

***EVANGELIST EMMA CREAMER*** *- A professional singer who has sung and recorded with several well-known artists. She is the mother of three children: Yarah (18), Leandre (16) and Helena (13). After 30 years of service, Evangelist Creamer has been appointed the Second Administrative Assistant at the Mother Church of God in Christ, in Wilmington, Delaware, where her father, Rev. Ross B. Rainey is the Pastor. At the same time, she is a full-time Evangelist who proclaims the Gospel in no uncertain terms. In this capacity, she has ministered before audiences great and small and many have been blessed because of her anointed ministry.*

***MRS. DELNORA ROBERTS*** *- A Technician Specialist at W.R. Grace, Inc. She has held offices in her home church in Cleveland, Ohio and is an active member of the Mother COGIC in Wilmington, Delaware. She has sung with THE VOICES, a dynamic community choir in Cleveland, Ohio, the BUO Gospel Choir at West Virginia University and with the Creamer Singers for the past 6 years. She is also the Financial Director of Youth on the Move for Christ, an Interdenominational Evangelistic Association based in West Virginia.*

***DR. L. RAMONA HOWARD*** *- An Assistant Professor of Psychology at Morgan State University in Baltimore, Maryland. She is an active member at the Mother COGIC, Editor of a Christian Newsletter. ACROSS THE MILES and Founder and Co-Advisor of Youth on the Move for Christ. She is an inspiring teacher and speaker and has traveled extensively in these capacities.*

***MS. TAMMY LINDSAY*** *- A sophomore at Bowie State College where she is a psychology major. She is a soloist in her own right whose unique voice and engagements have provided extensive travel opportunities.*

---

***DEDICATION***

*This album is dedicated to all the beautiful people who bought our first album and encouraged us, by their requests, to produce a second album. It is our prayer that God will continue to bless them and that as they remember that "There is Nothing as Precious as Jesus", that they will also remember to "CALL ON JESUS" for their every need.*

*Special Thanks go to Mo. Lydia Hinsley, Mr. & Mrs. Elijah Roberts, Mrs. Cecile Brown, Ms. Oreta Richardson, Ms. Gail Hooks and Mr. Frank Virtue.*

***MUSICIANS***

*Keyboards* - **Ronald Dorsey**
*Fender Rhodes* - **L. Ramona Howard**
*String Ensemble* - **L. Ramona Howard**
*Organ* - **L. Ramona Howard**
*Drums* - **Nathaniel Ferguson**
*Bass Guitar* - **Floyd Shields**
*Tenor Saxophone* - **William F. Davis, Jr.**

*Photography* - *Mr. Monty Graves*
*Cover* - *Oreta Richardson*

***FOR ENGAGEMENTS:***

"There is nothing as precious as Jesus"
*Evangelist Emma Creamer*
Gospel Messenger & Singer
Second Admin. Asst. - Mother COGIC
3700 Kingwood Sq. Bell, MD. 21215 301-358-4931

## *SIDE 1*

1. ***CALL ON JESUS*** ..... ***(5:48)***
   *Arranged - Emma Creamer*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
2. ***WHERE JESUS IS*** ..... ***(3:33)***
   *Arranged - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
3. ***I COME TO THE GARDEN ALONE*** ..... ***(6:00)***
   *Arranged - Emma Creamer*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
4. ***BLESS ME LORD*** ..... ***(4:08)***
   *(B,C&S - Houston, Texas)*
   *Lead - Delnora Roberts*

## *SIDE 2*

5. ***I'M GLAD THE LORD CHOSE ME*** ..... ***(5:32)***
   *(Curtis Lewis)*
   *Lead - Emma Creamer*
   *Pub. Mary Hill Music (BMI)*
6. ***NOTHING BUT THE BLOOD*** .... ***(3:32)***
   *Arranged - Ramona Howard*
   *Pub. Mary Hill Music (BMI)*
7. ***IN SHORT, HE'S MY EVERYTHING*** ..... ***(7:34)***
   *(L. Ramona Howard)*
   *Lead - Tammy Lindsay*
   *Pub. Mary Hill Music (BMI)*
8. ***HE KEEPS DOING GREAT THINGS*** ..... ***(4:10)***
   *(Tessie Hill)*
   *Lead - Emma Creamer*

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*Recorded, Mixed, Mastered by: Frank Virtue & Mary Ann Virtue*


LATIN STRINGS
SUPER STEREO
Momentos....
2/15
$1.00
Q•K 4007

# LATIN STRINGS
# Momentos....



Q•K 4007

"Fascinación en Cuerdas" sería un nombre adecuado para este magnífico trabajo de arte que nos brinda con exquisitez LATIN STRINGS. En cada una de sus interpretaciones nos llega un mensaje divino que habla profundamente al mundo de los sentidos con la fuerza y el placer de sus armoniosos sonidos musicales.

Mientras la ciencia descubrir trata, los secretos de la Creación, el arte es parte de esos secretos, y dentro del arte es la música el más potente, primitivo y misterioso de los secretos, y en el campo de la música son las "cuerdas" las que más significado tienen y las que con la atracción de sus vibraciones nos llevan al más interesante estado mental.

MOMENTOS . . . es el maravilloso exponente de estas fuerzas misteriosas. MOMENTOS . . . es el resultado sensible e inigualable de LATIN STRINGS para cualquier ocasión, para cualquier momento . . ., momentos para pensar . . ., momentos para soñar . . ., momentos para olvidar . . ., momentos para amar . . ., momentos . . .

**Stella By Starlight**
**Concierto De Varsovia**
**Romeo Y Julieta**
**El Lago De Los Cisnes**
**Besame Mucho**
**Concierto De Grieg**

**La Cancion Del Molino Rojo**
**Rapsodia Sueca**
**Quinta Sinfonía**
**La Strada**
**Tercera Sinfonía**
**Reverie**

Q-K Record Productions (P) 1974

BALDWIN
CS 7847

# I Am Glad For The Cross

The First Baptist Church Choir






The First Baptist Church Choir

The First Baptist Church Choir has given complete support to the worship service and related programs held during the church year.

Rev. Bartley, our pastor, has remarked, "With a choir like this supporting, a preacher can't do any less than preach."

The choir has rendered service throughout Pennsylvania, Virginia, Washington, Maryland, and North Carolina.

The choir is more inspirational than ever before. They have put more of themselves into the talent God so graciously bestowed upon them.

---

I Am Glad for the Cross / 3:17
David Beaty

Just In Time / 2:24

Give Yourself to Jesus / 5:01
Vanessa Bowman

Oh To Be Kept By Jesus / 2:45
Diane King

---

Certainly Lord / 2:24
Eileen Bowman

Clean Heart / 3:34
Natalie Bowman

Since I Met Jesus / 4:48
Vedoster Revis

I'll Never Worry / 4:40
Thomas Macarthur

---

Organ / Anthony Leach
Piano / Vedoster Revis
Bass / Jim Miller
Director / John Tunson
Pastor / Rev. R. Earl Bartley

CS 7847 BALDWIN

Recorded at Baldwin Sound Productions, Inc., 5252 Trindle Road, Mechanicsburg, Pa. 17055

The First Baptist Church Choir
158 Adams Street
Steelton, Pennsylvania 17113

Dedication, In Memory Of . . .
This album is dedicated to Mrs. Dorothy King, organist, in token of esteem for her long and devoted service.

*Dynaphonic Sound*
*Heritage Series*

STEREO
PAGE SLP 602

# DULCIMORE
## (SWEET MUSIC)

*Featuring*

## PATTY LOOMAN

*Playing the Hammered Dulcimer*

Wildwood Flower

Darling Nelly Gray

Medley: Bill Bailey,
Yellow Rose of Texas

Life Is Like A
Mountain Railway

How Great Thou Art

Beyond The Sunset

It Is No Secret

Medley: Angleworm,
Red Wing, Red River Valley

Golden Slippers



Medley: W. Va. Waltz,
Ohio Waltz, Ky. Waltz

Somewhere My Love

Jesu, Joy of Man's
Desiring

Beer Barrel Polka

What A Friend We
Have In Jesus

Amazing Grace

Indian Love Call

Lorena

*Dynaphonic Sound*
*Heritage Series*

STEREO
PAGE SLP 602

# FEATURING PATTY LOOMAN — PLAYING THE HAMMERED DULCIMER

ACCOMPANIED BY RUSSELL FLUHARTY



Patty Looman playing the Hammered Dulcimer

**Dulcimore** is the old name for dulcimer. Translated from the Greek and Latin language it means "Sweet Music."

The hammered dulcimer is a hand-made instrument which was popular throughout the United States well over a hundred years ago. It lost its popularity after the turn of the century but there is now a revival of interest in makers, players, and listeners.

Patty's instrument was made by Asel Gardner, Kingwood, W. Va. who still works at this craft as he has done for over half a century.

The few remaining instruction books are museum pieces and one learns either by picking out the tunes himself or by getting some help from an expert player such as Worley Gardner who got Patty started.

On this record the guitar, mandolin, banjo and second dulcimer backup was done by Russell Fluharty, Mannington, W. Va. He has performed all over the United States at musical gatherings such as folk festivals and has made many T.V. appearances. Currently employed by the W. Va. Dept. of Commerce, his job is to promote authentic heritage music. The dulcimer he uses as backup on the first two numbers is well over 130 years old.

Patty, who has a wide musical background, has performed at folk festivals, fairs, Greenfield Village, Dearborn, Michigan, Canadian T.V., Mall shows, club and church appearances.

She is an expert at bringing out the many moods of the dulcimer. Using more rolls and harmony than most players, she can truly evoke "sweet music". For contrast one person described her fast tunes as being played with "flying hammers."

To sum up, we believe you'll agree with one person who said, "I didn't know such beautiful music could come out of that boxlike thing."

SWEET MUSIC TO YOU!!!

| SIDE A | |
|---|---|
| Wildwood Flower | 1:45 |
| Darling Nelly Gray | 1:29 |
| Medley: Bill Bailey, Yellow Rose of Texas | :53 |
| Life Is Like A Mountain Railway | |
| How Great Thou At | 1:37 |
| Beyond The Sunset | 1:38 |
| It Is No Secret | 2:22 |
| Medley: Angleworm, Red Wing, Red River Valley | 1:54 |
| Golden Slippers | 1:02 |

| SIDE B | |
|---|---|
| Medley: W. Va. Waltz, Ohio Waltz, Ky. Waltz | 3:20 |
| Somewhere My Love | 1:53 |
| Jesu, Joy of Man's Desiring | :54 |
| Beer Barrel Polka | 2:05 |
| What A Friend We Have In Jesus | 1:27 |
| Amazing Grace | 1:10 |
| Indian Love Call | 1:55 |
| Lorena | 1:39 |



Patty Looman and Russell Fluharty "Jams It Up"

ARRANGEMENT OF MUSIC BY PATTY LOOMAN

A PRODUCT OF:

**PAGE RECORDING CO.**

604 BROAD STREET
JOHNSTOWN, PA. 15906

PRODUCER—Edith Looman
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PHOTOGRAPHY—Woodward Jones
COVER DESIGN—Al Page
PRINTING—Weigel & Barber, Inc., Johnstown, Pa.

BMC
BLP 1515

"El Internacional Negrito del Batey"

# ALBERTO BELTRAN



# QUIERO SABER

LEE-MYLES ASSOC. N Y C

**BLP-1515** **B. M. C. HIGH FIDELITY 33⅓ R P M.**

# ALBERTO BELTRAN

## EL INTERNACIONAL NEGRITO DEL BATEY

## CON LA ORQUESTA DE WILLIE ROSARIO

**LADO A**

1 — QUIERO SABER.
2 — MARIA MORENA.
3 — LIBRE DE PECADO.
4 — TABOGA.
5 — POR EL OJO DE LA CERRADURA.
6 — CAMBIA EL TUMBAO.

**LADO B**

1 — "HAIDA" HUO.
2 — NO ME INTERESA.
3 — NO SEAS ASI.
4 — LUEGO DESPERTAR.
5 —TODO LO QUE SE.
6 — FIESTA CIBAENA.

Hay en ALBERTO BELTRAN una mezcla de salero y sentimiento que sabe aplicar equitativamente en su versátil forma de interpretar los ritmos latino-americanos.

Tiene estilo, maestría y conciencia interpretativa, y sobre todo un tremendo caudal de voz con una elasticidad tan extraordinaria que puede escalar fácilmente cualquier nota del pentagrama.

Nació en Santo Domingo, pero ya pertenece a América. El Negrito del Batey, como se le conoce popular y artísticamente por el estupendo éxito alcanzado hace algunos años con el merengue que lleva como epígrafe el mote ya antes citado, abandonó el batey de Quisqueya para esparcir su arte por el mundo entero. Hoy, el nombre de ALBERTO BELTRAN, está escrito en letras de oro en el cancionero antillano, y con tinta indeleble en el corazón de los miles y miles de amantes de la música popular.

Aquí, en ésta gran Babel de Hierro, Nueva York, ALBERTO se ha hecho aplaudir en los mas prestigiosos clubes nocturnos y teatros. Aquí se ha dado a conocer como el cantante polifacético que lo mismo hace correr el sudor de los bailadores con la exotérmica interpretación de un ritmo candente y alegre, como ha hecho saltar lágrimas de los ojos de sus oyentes con la realización de una melodía sentimental, al igual que ha hecho vibrar los corazones enamorados al cantar con delicadeza una romanza.

Así es ALBERTO BELTRAN, cantante entre cantanes, bueno entre los buenos.

La firma grabadora BMC Record Corp., que nunca está remisa para ofrecer lo mejor a sus patrocinadores, ha confeccionado este magnífico disco de larga duración con doce canciones seleccionadas cuidadosamente del repertorio extensísimo de ALBERTO BELTRAN, que no deben faltar en ninguna discoteca hispana.

Texto Ramón Vizcarrondo




**B. M. C. RECORDS • NEW YORK, N. Y., U. S. A.**

Cover Photo By: Kuri Diaz

Designed, Printed and Fabricated by
Lee Myles Assoc., N. Y. C.


EXITOS
DE ODILIO
GONZALEZ
TROPICAL
ALTA FIDELIDAD
TRLP 4575
El
Jibarito
De
Lares

TROPICAL
ALTA FIDELIDAD
TRLP 4575

LONG PLAYING 33⅓ RPM

# EXITOS DE
# ODILIO GONZALEZ

LADO A

1. CIEGA DE CELOS Bolero Jibara
2. EL MONITO DE MARCOLA Plena
3. NEGANDO SU IDIOMA Seis con decima
4. TE QUIERO Guaracha
5. AY'MARGOT Plena
6. UN JIBARO EN SAN JUAN Seis Chorreao

LADO B

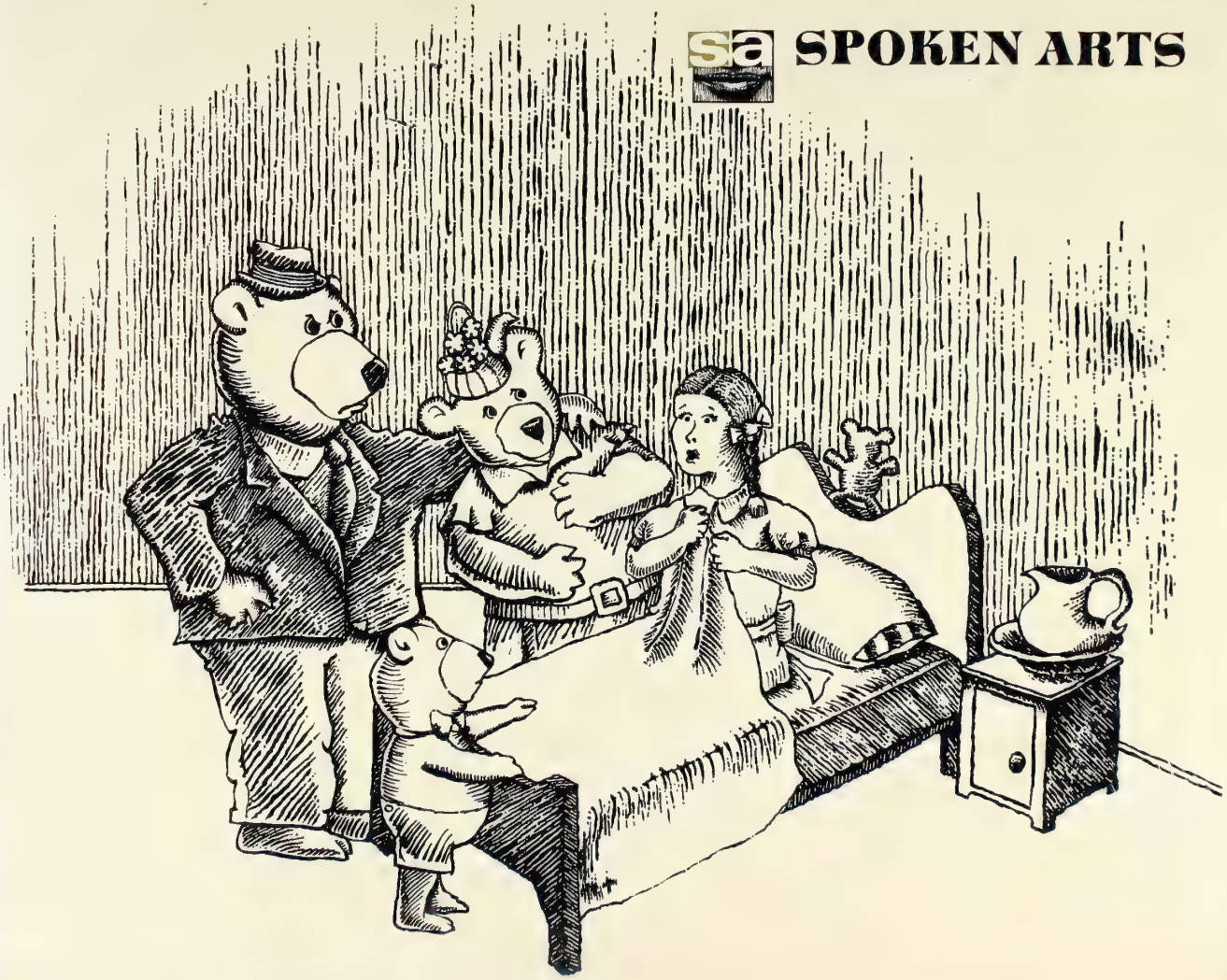
1. LA MUJER DEL MUERTO Plena
2. UN JIBARO EN APUROS Seis Tumbao
3. IMPOSIBLE Vals
4. EL HIJO GUILLAO Plena
5. UNA CARTERA EN EL PARQUE Seis con decima
6. LA POLLA ROBA Guaracha

# *Goldilocks and The Three Bears, Hereafterthis & Dick Whittington and His Cat*

50¢

Read by Eve Watkinson, Christopher Casson and Glynis Casson
Directed by Christopher Casson and Glynis Casson
Presented By Arthur Luce Klein

SA SPOKEN ARTS



# GOLDILOCKS AND THE THREE BEARS, HEREAFTERTHIS and DICK WHITTINGTON AND HIS CAT

**Read by Eve Watkinson, Christopher Casson and Glynis Casson**

**Directed by Christopher Casson**

**Presented by Arthur Luce Klein**

Stories come and go, and literature, like the clothes we wear, changes fashion with the seasons. The clear eyes of children see through all of that, and their unjaded ears are not easily fooled. They know a good story when they hear it, and they want to hear it again and again. It does not matter to them that the paving has been macadamized in Dick Whittington's London, nor that tidiness nowadays is not the main criterion for a farmer in choosing a wife, nor that bears no longer — if they ever did — eat high-calorie porridge for breakfast. Children ignore such trappings and go to the heart of the matter — identifying with the bears in their indignation, if slightly apprehensive for the safety of Goldilocks. They understand very well that robbers can arrive dressed up like gentlemen. And little ambitions continue to be kindled by the success story of the orphan Dick Whittington, who crosses class lines to become Lord Mayor of London. In that sense, the three tales presented here have escaped from time. They are ageless; they capture the imaginations of space-age children just as they have fascinated youngsters of earlier generations. As brought to life in dramatic form on this recording by three of the golden tongues of Dublin, these tales are spell-binding indeed.

— Paul Kresh

**CONTENTS OF THE RECORD:**


**Side I:**

| | |
|---|---|
| Band 1. Goldilocks and the Three Bears | 10'30" |
| Band 2. Hereafterthis | 9'45" |

**Side II:**

| | |
|---|---|
| Dick Whittington and His Cat | 23'20" |


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SIDE 1
Cabaret (4:15)
Basin Street Blues (4:59)
Big Band Medley (6:01)
Since I Fell for You (3:55)
Tuxedo Junction (5:40)

SIDE 2
All of Me, Somebody Loves Me.
I Can't Give You Anything but Love (8:09)
Take the "A" Train (3:34)
One For The Road (5:10)
All The Way (3:30)



# JERSEY BOUNCE

## Danny Mento Brings Back The Big Band Sound!

They call it the "Jersey Bounce" and then some. That's the reaction of the fans who come to see and hear Danny Mento and his BIG BAND SOUND Orchestra at the Cherry Hill Inn in Cherry Hill, New Jersey.

And, now you can have the BIG BAND SOUND oldies and goodies in one great album.

Take your own trip back to the days when the Big Bands played the Ballrooms. Back to the great tunes you hummed and wondered if they'd ever come back. They're back and Danny has 'em all...and then some.

## That's Entertainment!

Danny entertains with sax, clarinet and a belting singing style...gravelly and velvety ...at the same time. Danny reminds you of Louis Prima, with a touch of Louis Armstrong.

## Go on a Musical Trip of the 40's...

...back to the Big Band Era on Basin Street, the Casa Loma, the Hotel Peabody, The Palace, The Meadowbrook and the Atlantic City Steel Pier.

## Yesterday's Memories and today's Big Ballads to Light up your Life!

The big surprise is how many fans remember the familiar "Yowsah"..."Yowsah"... "Yowsah" of Ben Bernie...the mellow keyboarding of Claude Thornhill's "Snowfall" or Clyde McCoy's classic "Sugar Blues."

Backed by bass, trombone, piano, trumpet and drums, Danny hosts, mc's and leads his sometime "Woodchoppers"...sometime "Smoke Rings" group through the 40's and 50's. And, for an update, Danny purrs through "I can't smile without you"...then has the Paddock Cocktail Lounge devotees hustling to the "Watermelon Man."

## Swing...Jazz...Pops!

Among Danny's groupies are the young (believe it or not!)...and, the not-so-young, who call for the biggies from "Takin' the A Train"...to "Mack the Knife" and "Evergreen." Some of Danny's fans drive down several times a year from as far away as Connecticut, New York and north Jersey.

And, when its a quarter to three...Danny does "My Way" his way! Adds up to the best night's entertainment found anywhere this side of the Big Band Era. Danny does it all ...and then some!

Hope you enjoy our latest "in concert" album. The boys and I are both pleased and proud for your kind reception of our first album. This one's dynamite, too!

Sincerely,

Danny Mento

**CREDITS:** Album Design: Betty Lachowicz

Engineer / Re-Mix: Jan Nace

Re-Mix: Maxfield Studios - Cherry Hill, NJ


The Sweet Singing
DISCIPLES
WILL YOU BE READY?

# The Sweet Singing DISCIPLES

# WILL YOU BE READY?

*Side One*

1. WILL YOU BE READY - 3:14
2. AMEN - 2:54
3. IT'S A SHAME - 2:25
4. AMAZING GRACE - 2:17
5. THE BEST I CAN DO - 2:55

*Side Two*

1. WHAT DID GOD TELL MOSES? - 2:58
2. CALL HIM UP - 2:18
3. CHANGE COME OVER ME - 4:10
4. JUST FOR ME - 3:40

Produced by **WENDELL PARKER**
Recorded at **Crescendo Studio**, Atlanta, GA
Engineer: **Gary Ham, Tom Kid**

*Members are as follows:*
**BOBBY HODO** / First Lead Singer
**CARLTON KENDRICKS** / Second Lead Singer
**WILLIE HODO** / Assistant Manager
**KEITH FAIN** / Drummer
**LONNIE M. IVERY** / Bass Player
**LYNBURG IVERY** / Lead Guitar
**ROBERT LINDSAY** / Manager
**FRANK REID** / Singer and Public Relations
**HORACE WILLIAMS** / Tenor Singer and Rhythm Guitar

*For Bookings contact:* **Bobby Hodo**, (404) 244-1696

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**STEREO / CDR-22043**

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Promo
DECCA
RECORDS
Anywhere I Wander
ROD McKUEN
Including:
SIXTEEN TONS
HANDSOME JOHNNY
THAT LUCKY OLD SUN
JUMP UP
KISSES SWEETER THAN WINE
DL 8882
Printed in U.S.A.

# ANYWHERE I WANDER

## ROD McKUEN

**IMPORTANT!**
This monaural Long Play record can also be played on a Stereo phonograph resulting in even better sound reproduction than that obtained from conventional phonographs.

**SELECTIONS INCLUDE:**

**Side One**

1. ANYWHERE I WANDER — Frank Loesser
2. SIXTEEN TONS — Merle Travis
3. THE LADY FROM LARAMIE — Terry Gilkyson
4. MULE TRAIN — Johnny Lange–Hy Heath–Fred Glickman
5. HANDSOME JOHNNY — Adapted And Arr. Rod McKuen and Peter Fadden
6. LONESOME TRAVELER — Lee Hays

**Side Two**

1. THAT LUCKY OLD SUN — Beasley Smith-Haven Gillespie (Just Rolls Around Heaven All Day)
2. JUMP UP (In A Field Of Clover) — Rod McKuen
3. RIDERS IN THE SKY — Stan Jones
4. KISSES SWEETER THAN WINE — Joel Newman-Paul Campbell
5. SCARLET RIBBONS (For Her Hair) — Evelyn Danzig-Jack Segal
6. THE CRY OF THE WILD GOOSE — Terry Gilkyson



Here's a young man with easily as many talents as names (Rod Marvin John Michael James McKUEN). He's an actor on television and in the movies, a prolific song writer, a poet with two published books and, as he further demonstrates on this album, a very capable singer.

Rod's many-faceted career began with a late-night disc jockey show, in Oakland, California, while he was still in his teens. Since then he has played in night clubs across the United States and throughout the Orient, appeared in American and Japanese movies, written a syndicated newspaper column and made a host of recordings–of which, this is the latest.

He's written songs for films and performers like Tommy Sands, Johnny Mathis, The DeCastro Sisters, Johnny Desmond and Liberace. His motion picture credits include "Rock Pretty Baby" (which won him a Universal-International contract), "Summer Love," and "Wild Heritage." On television, he has appeared as a dramatic actor on such programs as Shirley Temple's Story Book, The George Burns and Jack Benny programs, General Electric Theatre, Arthur Godfrey, The West Point Series and Alcoa Theatre, to name a few.

Rod McKuen has a warm, husky, gentle voice. He is capable of singing a wide variety of songs–from ballads to jump tunes, from jazz songs to lullabies. When he sings, he can be powerful–without being over bearing; wistful without being corny and, if the song calls for it, sad without slipping into maudlin devices.

In this album, Rod offers a group of songs with a 'folk' feeling that he has performed successfully in night clubs and on concert tours.

From the plaintive "Anywhere I Wander," the bouncing "Lady From Laramie" and "Jump Up" (Rod's own song), to the exciting "Cry of the Wild Goose," Rod McKuen seems to offer each song, fast or slow, sad or happy, a unique kind of vocal interpretation.

Here is an album so varied as to include a hammering "Sixteen Tons," a gently rocking "Kisses Sweeter Than Wine" and a quiet "Handsome Johnny," all tied together by a sensitive young personality the San Francisco Examiner calls *"The most refreshing, original and unstereotyped voice to come along in a long time . . ."*

We agree, and so will you when you put the needle down on Rod McKuen's first album for Decca.
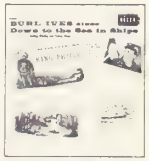
The songs on this album were arranged and conducted by the gifted Sonny Burke, one of Hollywood's leading conductors.

*Notes by Paul Davis*

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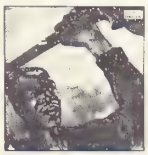

The Gambler • I've Never Been To Me • Kelly Ann • Boogie And Blue Monday Blues • Before The Dew • The Bear Went Over The Mountain • The Marching Band • The Dodo • The Tweedle Dweedle Dee • The Herring • The Monkey And The Elephant • The Beaver Woman Tango • The Crawdad Song • The Old Woman Who Lived In A Shoe • Mr. Dog Town Blues • Whistling Music • The Bold Soldier Boy • Ground Hog • Bedford Lassies • The Golden Vanity • Rolling Home
DL 8587




Jack Was Every Inch A Sailor • Sandy River • The Jubilation Right • Haul Away, Joe • You Never Look Back • The Sailor's Grave • Leave Her Johnny, Leave Her • Away Rio • Ben Backstay • Wrap Me Up In My Tarpaulin Jacket • Blow The Winds • Sir Dandy You Bid Me Rose • Hallelujah Sailor • Mermaid • The Drowned Sailor • Blackbird Larkin • The Golden Vanity • Rolling Home
DL 8245




The Red Herring • The Herring Song • The Old Sow • The Carrion Crow • The Farmer And The Cross • Shule Aghra • Johnny Has Gone For A Soldier • Di Gun Bibble • Clear The Track • Lowlands Of Holland • Lowlands (American) • Cindy • Jim The Lookee • Blow Ye Winds • Ivo Dimmy You Bid Red Rose • Hallelujah Sailor • Mermaid • The Drowned Sailor • Blackbird Larkin • The Golden Vanity • Rolling Home
DL 8410



I Gave My Love A Cherry • Molly Malone • Green Grass Growing All Around • The Lass With The Delicate Air • Lord Randall, My Son • Watercress • Waltzing Matilda • John Henry • Strange Lord • Rowly Yowly • Tom Dooley • The Seven Joys Of Mary • Brimfield Moor • Jailhouse Rock • Sometime • Frankie And Johnny • Back Water Blues • Jack And Bill Blues
DL 8405




This Little Light Of Mine • Poor Boy • Dreams • Hold My • The Sinking Of The Reuben James • The Fox • The Ballad Of Sweetland Field • Roving Gambler • The Erie Canal • Deep Blue Sea • Roll Down The Line • Rare Three Well • Three Jewish Folk Dances
DL 8071




All Over This World • Bottle Home • Caleb Meyer • Mountain Land • Collegiate Load • Away You Rolling River (Shenandoah) • Hey-Lilee • Charrol Wheel • Isaacs Sweeter Than Wine • Matagouna Saloona • Hard Ain't It Hard • Away Love, Away • Go To Sleep Colan • Rock About My Sara Jane
DL 8742

PUTTIN' ON THE STYLE • THE GATEWAY SINGERS • Rock Island Line • Midnight Special • I Was Born About 10,000 Years Ago • and others
DL 8413

SINGING ACROSS THE LAND With SAM HINTON • Frankie And Johnny • Nine Hundred Miles • Springfield Mountain • and others
DL 8108

CORONATION CONCERT • BURL IVES • Blue Tail Fly • The Devil And The Farmer • Venezuela • and others
DL 8080

BURL IVES SINGS . . . THE QUIET OF THE NIGHT • Git Along Little Dogies • Down In The Valley • Turtle Dove • and others
DL 8237

BURL IVES SINGS . . . FOR FUN • Big Rock Candy Mountain • The Bolt Weevil • The Three Jolly Huntsmen • and others
DL 8248

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# Country Tears



Jimmie Rodgers
Kisses Sweeter Than Wine
Jack Scott
My True Love
B. J. Thomas
I Can't Help It
Jan Howard
Evil on My Mind
Ferlin Husky
Gone

Jimmie Rodgers
Secretly
Ned Miller
From A Jack to A King
Jack Scott
What In The World's Come Over You
B. J. Thomas
I'm So Lonesome I Could Cry
Sammi Smith
Help Me Make It Through The Night

CSP A Service of CBS Records



# Country Tears

*Side One*
*Jimmie Rodgers*
*Kisses Sweeter Than Wine*
*Jack Scott*
*My True Love*
*B.J. Thomas*
*I Can't Help It*
*Jan Howard*
*Evil on My Mind*
*Ferlin Husky*
*Gone*

*Side Two*
*Jimmie Rodgers*
*Secretly*
*Ned Miller*
*From A Jack to A King*
*Jack Scott*
*What In The World's Come Over You*
*B.J. Thomas*
*I'm So Lonesome I Could Cry*
*Sammi Smith*
*Help Me Make It Through The Night*



*All selections courtesy Key Seven Music.*

*Jacket design: delKorman*

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Bluegrass!







# the Gatlinburg Pickers

## SIDE A

MIDNIGHT FLYER

SWING DOWN, CHARIOT

MIDNIGHT TRAIN

FOGGY MT. BREAKDOWN

FOX ON THE RUN



mike grove



tony king



lisa chambers



rob curtis



bennie boling

## SIDE B

CHILDREN, GO WHERE I SEND THEE

FIRE ON THE MOUNTAIN

MAKING BELIEVE

ORANGE BLOSSOM SPECIAL

ROCKY TOP

special guest * tom caldwell




eng.*lynn brown

photos * curtis price

mix.*nicholas green

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sounds great in STEREO
Ian & Sylvia
Lovin' Sound
MGM
RECORDS

665076 Stereo also playable mono







# Ian & Sylvia Lovin' Sound

*Side I:*

| | |
|---|---|
| Windy Weather | 3:04 |
| Hang on to a Dream* | 2:15 |
| I Don't Believe You | 3:08 |
| Where Did All The Love Go? | 2:41 |
| Mr. Spoons | 2:21 |
| National Hotel | 2:05 |

*Side II:*

| | |
|---|---|
| Sunday | 1:55 |
| Pilgrimage to Paradise* | 3:07 |
| (Find a) Reason to Believe* | 2:15 |
| Big River* | 2:00 |
| Trilogy | 2:46 |
| Lovin' Sound | 2:32 |

PRODUCED BY JOHN COURT
(A GROSCOURT PRODUCTION)
Director of Engineering: Val Valentin
Cover Design: Acy Lehman
Cover Photo: Kathy Wersen
Recording Engineer: Harry Yarmark
All compositions ASCAP except (*) BMI
Ian Tyson—Guitar, Sylvia Tyson—Autoharp and Piano (National Hotel)
ACCOMPANYING MUSICIANS
David Rea—Lead Guitar, Paul Harris—Keyboards, Harvey Brooks—Bass, Bill LaVorna—Drums
(Find a) *Reason to Believe* only: Don Payne—Bass, Donald McDonald—Drums, (Find a) *Reason to Believe* and *Lovin' Sound*—Orchestral arrangements by Paul Harris.

MGM RECORDS

This little quantity of liner blurb originally began with the sentence "Ian and Sylvia belong to that small fraternity of performing artists who are not only good looking, but also profoundly talented." When the copy was submitted for approval by them, however, they objected to the line and it has therefore been necessary to eliminate it. Then it went, "They're partners in life as well as in music, which must have its difficult moments like the prospect of having to sing with someone you were maybe not speaking to. But they certainly have made that work, what with the thing rolling on the rug, young Clayton Dawson, herein and hereafter referred to as 'Mr. Spoons.' "

Then there's the ranch in Ontario, and Ned the Rancher. (We call them Ned and Maude, which is okay because they call each other Ned and Maude, affectionate nicknames that also contain a sweet measure of feeling for our Mr. Jonathan Winters and his rich humor in the face of all this that's around us everywhere.) Few modern songwriters are writing songs that *really* talk about it, and most of those are represented here, considering El Dylan's *I Don't Believe You* and Timmy Hardin's two. The thoughtful *Pilgrimage to Paradise* is by Ned and Maude's constant accompanist and therefore companion, David Rea. Of whom it is said, curiously enough, that if his guitar were not fastened to his neck, he would lose that too. We call David "The Kid," about which you wonder when you really listen to his song.

Then we have, with quick credit to Johnny Cash, the classic and long-winding *Big River*. The rest of the tunes are pretty much Ned and/or Maude's. *Lovin' Sound* is talkin' about it, too. Discussing that all-important feeling at an insistent tempo that's consistent with the times. As does *Windy Weather*, although in a more personal and less general way. There's not much to say about Maude's *Where Did All the Love Go?*, except that it's gonna be around for a long time. *Sunday* was written on commission for the very proper CBC, as a theme song for the quite prestigious TV series which bears that name. And on which series Ned is a fairly regular host (and a fairly regular guy), as well as frequent performer along with Maude (a consistently and delightfully regular lady). The tune is a lot of fun and it is rumored that there were no real trumpets employed in its actual recording.

And just as *Lovin' Sound* talks about it generally while *Windy Weather* talks about it specifically, *National Hotel* is generally about life on the road and specifically about rheuming and boreding in a little hotel we've all of us been to at least once in our lives. When I suggested that the Fricker-Tysons consider entering this opus in the race for one of those hit sniggles we hear so much about, they firmly and in unison said No, on the grounds that they would then have to go around singing it all the time. Which point of view I'm not sure I understand, although it may serve as an additional insight into the Ned and Maude who move quietly and securely through the real world that lurks beneath all of this that is around us everywhere.

JC

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Creed 3056




# Rev. Isaac Douglas

'with the Johnson Ensemble'

## The Harvest is Plentiful

CREED 3056

NASHBORO RECORDS

Rev. Isaac Douglas and the Johnson Ensemble are an unbeatable combination. Over the last few years Rev. Douglas has recorded with various choirs, choral groups, gospel groups and has performed on records as a solist. He has featured The Isaac Douglas Singers, The New York City Community Choir, The Birmingham Community Choir, The First Church Of Deliverance Choir, The Gospel Workshop Of America Choir, and has just completed a new album with The XXIst. Century Singers and The Royal Gospel Singers. Rev. Douglas is presently calling Los Angeles home. Originally from New York, he had a brief stay in Atlanta before finally deciding to take up permanent residence in Los Angeles. He is still traveling about seventy-five per cent of his time conducting revivals throughout the country. He will make his first European tour in the summer of 1974.

The tracks here represent Rev. Douglas performing at his best. The material was composed by a variety of writers. "The Harvest Is Plentiful" and "He Gave Us The Very Best" was composed by Mr. James D. Johnson, founder of the Johnson Ensemble and former pianist and composer for the BC&M Choir. "Is It Yours" and "He Said He Would" was composed by Mr. Harrison Johnson, director of The Los Angeles Community Choir. Most of the other selections were written by Mr. Charles McCloud, former pianist for Rev. Douglas.

We at Nashboro-Creed records are proud of this recording. We believe it will become one of our standard catalog items.

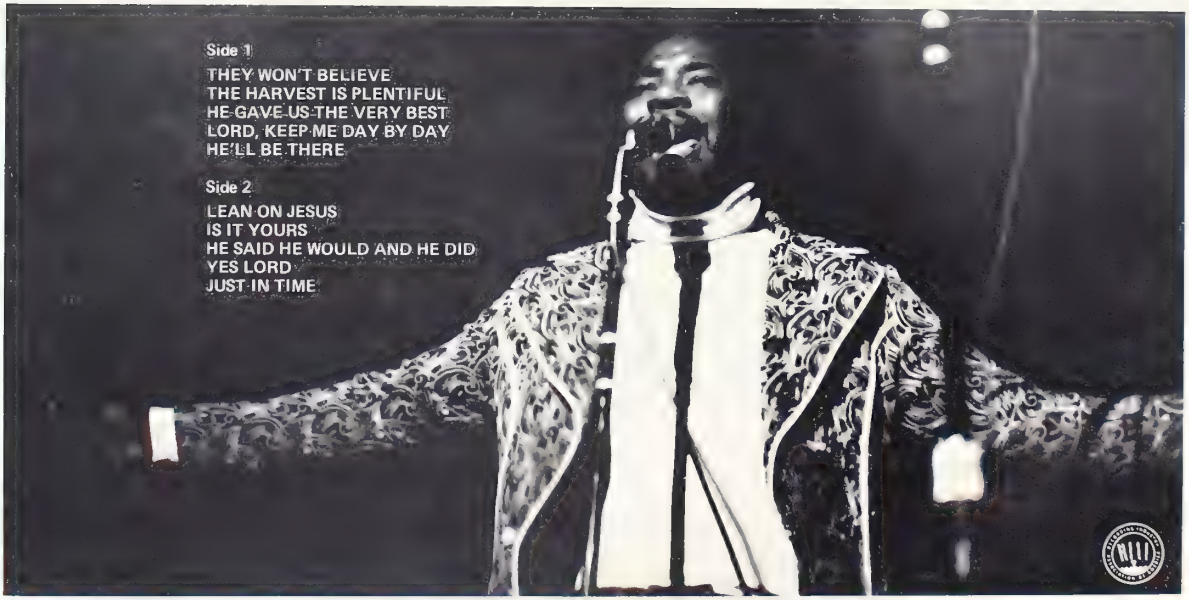
# Rev. Isaac Douglas

'with the Johnson Ensemble'

# The Harvest is Plentiful

Produced by Shannon Williams
Cover Photographs and Designs
Dan Quest & Associates, Nashville

Recorded in Nashville, Tennessee
at Woodland Sound Studios




℗1974 Nashboro

Dist By: Nashboro Record Company – 1011 Woodland Street – Nashville, Tennessee


El Gallo En Salsa
NAVIDEÑA
Jose Miguel Class
El Gallito de Manat
ACOMPAÑADO POR
Las Estrellas Rico
NELIZ
RECORDS
NLP 2640
STEREO

# El Gallo En Salsa NAVIDEÑA

## Jose Miguel Class
El Gallito de Manati ACOMPAÑADO POR
## Las Estrellas Rico

**LADO A**

1. PARA ESTAR SIEMPRE CONTIGO
2. VAMOS PARA ALLA
3. CUANDO SEAN LAS DOCE
4. LA TRULLITA
5. VOY A MATAR UN LECHON
6. VIVA PUERTO RICO

**LADO B**

1. EL GALLO VIUDO
2. EL LECHON TUCO
3. CONTROVERSIA
4. PARA DARTE CANDELA
5. NO ME DEJES SOLO

**LAS ESTRELLAS RICO**
(RICO ALL STARS)
PIANO: PAQUITO PASTOR
BASS: CACHAO
TRPT: PEDRO RAFAEL CHAPARRO
TRPT: ANGELO RODRIGUEZ
TROMBONE: JOSE RODRIGUEZ
BARITONE SAX: MARIO RIVERA
TIMBALES: CANDIDO RODRIGUEZ
CONGAS: MADAMO
BONGOS: MILTON ALBINO
CORO: NESTOR SANCHEZ/LILLY*/SALOMON*
GUITAR: CUATRO/YOMO TORO/NIEVES QUINTERO
GUIRO: PAPI ANDINO
*COURTESY OF MONTILLA RECORDS

**CREDITS:**
RECORDED AT BELL SOUND STUDIOS, N.Y.C.
RECORDING ENGINEER: FRED WEINBERG
PRODUCED BY: RALPH CARTAGENA
RECORDING DIRECTED BY: TONY PABON
MUSICAL COMPOSITIONS: JOSE MIGUEL CLASS
TATY CALDERON, JOSE ORTIZ
LUZ CELENIA TIRADO,
NIEVES QUINTERO
MUSICAL ARRANGEMENT: TOMMY RIVERA
JOSE MADERA JR., KENT GOMEZ
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PHOTOGRAPHS: KURI DIAZ
COVER DESIGN: ERROL GERSHFELD
℗ 1973 NELIZ RECORD PRODUCTIONS

**FELIZ NAVIDAD**
**Y PROSPERO AÑO NUEVO**



Queremos expresar nuestro más profundo agradacimiento a la Sra. Antonia Bonilla de 86 años de edad quien es natural del barrio Cañaboncito de Caguas. Esta señora posó junto al Gallito de Manati y es nuestro proposito llevar una estampa típica y un mensaje de lo que es nuestra tradición puertorriqueña en época de Navidad, Año Nuevo y Reyes.

La Sra. Bonilla representa el prototipo de la madre típica puertorriqueña y la Co. NELIZ Records se siente muy complacida por la cooperación prestada por ella.

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NELIZ STEREO
NLP 2640


Musart
Auténtica
Alta Fidelidad
OLGA
EN
MEXICO

D 435

*El nombre de Olga Guillot es reconocido hoy día, internacionalmente, como la máxima expresión de la cancion cubana. Su voz que ha llegado a nosotros, igual que a muchas otras partes del mundo, encierra un mensaje sensual y emotivo que define su personalidad como estrella de la canción pasional.*

*Olga, al vocalizar, entrega su temperamento y corazón, logrando que sus elocuentes modulaciones lleguen a los sentidos como el eco de un llamado de amor sincero, profundo y humano.*

*Es comprensible que para enmarcar musicalmente la voz de Olga se requieran arreglos musicales de gran calidad y una orquesta bajo dirección capacitada que pueda acoplarse al temperamento y calidad de Olga. Por estas razones el acompañamiento orquestal quedó bajo la dirección del renombrado compositor José Sabre Marroquín.*

*Las actuaciones que Olga Guillot ha tenido en México, en teatro, radio, televisión y clubes nocturnos, han logrado una plena identificación con el público, y por haberse realizado estas grabaciones precisamente en el momento en que obtiene grandes éxitos en México, se le dio a este disco el título de: "OLGA EN MEXICO".*





# OLGA EN MEXICO

Con la Orquesta de José Sabre Marroquín



Lado 1:

**qué manera de querer**
**torpeza**
**lágrimas del alma**
**ausencia**
**anoche aprendí**
**por qué si estás en mi no estás conmigo**

Lado 2:

**déjame solo**
**te olvidaré**
**tu ausencia**
**ya nada soy**
**déjame creer en ti**
**soy así**

MUSART RECORDS ARE RECORDED IN MEXICO AND MANUFACTURED IN THE UNITED STATES BY MUSART RECORDS - U.S.A. LITHO U.S.A.

MURRAY HILL

# The Orioles sing



THEIR GREATEST HITS

THE JUBILEE RECORDINGS, 1948-1954

LP 001233

## SIDE ONE

1 **It's Too Soon To Know**
Recorded Summer 1948.
Released July 1948 on It's A Natural 5000.

2 **At Night**
Recorded Summer 1948.
Released March 1950 on Jubilee 5025.

3 **Tell Me So (Version II)**
Recorded 1948.
Released April 1949 on Jubilee 5005.

4 **(It's Gonna Be A) Lonely Christmas**
Recorded Fall 1948.
Released November 1948 on Jubilee 5001.

5 **Forgive And Forget**
Recorded September 25, 1949.
Released October 1949 on Jubilee 5016.

6 **What Are You Doing New Year's Eve?**
Recorded September 25, 1949.
Released November 1949 on Jubilee 5017.

7 **I Miss You So (Version I)**
Recorded August 19, 1950.
Released January 1951 on Jubilee 5051.

## SIDE TWO

1 **Baby, Please Don't Go**
Recorded September 6, 1951.
Released October 1951 on Jubilee 5065.

2 **Till Then**
Recorded Fall 1952.
Released January 1953 on Jubilee 5107.

3 **You Belong To Me**
Recorded 1952.
Released November 1952 on Jubilee 5102.

4 **Hold Me, Thrill Me, Kiss Me**
Recorded December 31, 1952.
Released February 1953 on Jubilee 5108.

5 **I Cover The Waterfront**
Recorded 1953.
Released June 1953 on Jubilee 5120.

6 **Crying In The Chapel**
Recorded June 30, 1953.
Released July 1953 on Jubilee 5122.

7 **In The Chapel In The Moonlight**
Recorded 1954.
Released July 1954 on Jubilee 5154.

**Complete Jubilee Sessionography Enclosed**



*Earlington (Sonny Til) Tilghman.*

## Sonny Til And The Orioles

MENTION the name "Orioles" to most music fans today and odds are you'll draw a blank... even if you're talking to the programming director of an all-oldies radio station! But mention the name to anyone who listened to black-oriented music in the late 1940's or early 1950's, or just mention Sonny Til's name, and you'll probably hear as passionate a response as you could imagine. Sonny Til and The Orioles – the first real rhythm-and-blues vocal group – were as important to the development of rock 'n' roll, doo-wop and R&B as Jolson, Whiteman, Gershwin, Goodman and Sinatra were to pop music.

Sonny Til, lead singer and chief heartthrob of the young ladies at the Apollo Theatre in those halcyon post-war days, began singing in the Special Services during World War II. After his discharge, he began frequenting night clubs that held "amateur night" contests, and at one, the Avenue Cafe in Baltimore (the group's home and inspiration for their name), he met the singers who would eventually comprise the original Orioles: George Nelson (2nd lead), Alexander Sharp (tenor), Johnny Reed (bass) and Tommy Gaither (guitar). Their first rehearsals were on the street corner outside the club, where passersby would toss quarters (and dollars) in appreciation. One of those pedestrians, saleslady/songwriter Deborah Chessler, approached the group with an idea to become their manager. The group accepted and soon were getting bookings across the Baltimore/Washington D.C. area. Initially called the Vibra-Naires, they changed their name to the state bird when people had trouble spelling their original moniker.

One of the gigs Chessler arranged for the group was the Arthur Godfrey "Talent Scouts" radio program emanating from New York. On their first appearance on the show (they performed *Barbara Lee*), jazz pianist George Shearing was declared winner, but a return engagement at an afternoon broadcast of the show netted them an introduction to Jerry Blaine, owner of Cosnat Distributing. Blaine offered them a chance to record in New York, albeit without musicians – the infamous Petrillo musician's ban was in force – and (it appears) five songs were laid down. A few days after their first session, the Petrillo ban was lifted and very light instrumentation (guitar, bass, and piano, all "buried" beneath the vocals) was overdubbed. In August, 1948, two of the sides became their first single on the new "It's A Natural" label – *It's Too Soon To Know* backed with *Barbara Lee*.

Reaction to *It's Too Soon To Know* was immediate, as well it should have been; the song, written by manager Chessler, was crooned by Til in a smooth, sensual style somewhat foreign to the pop recordings of the day, and young black people heard one of their own singing about young love, not the complexities of adult life offered by contemporary groups like the Ink Spots, Mills Brothers, and Ravens.




*The Orioles' first release initially appeared on the "It's A Natural" label in 1948 and was reissued the next year on Jubilee.*

Reportedly 30,000 copies sold the first week, and by October cover versions by Ella Fitzgerald, Dinah Washington and the Ravens appeared. The record eventually reached #2 on the "Race" charts of the era.

October 1948 also saw Jerry Blaine form the Jubilee Music Company with Sid DeMay. DeMay was the owner of "It's A Natural" Records, distributed by Blaine's Cosnat Distributing. *It's Too Soon To Know* was switched to Jubilee, and all future Orioles releases appeared on that label. Throughout 1949 and 1950, the Orioles had a string of successful releases *(Lonely Christmas, Please Give My Heart A Break, Tell Me So, I Challenge Your Kiss, A Kiss And A rose,* etc.) and everyone was happy ... until a bad automobile crash in November of 1950 took the life of guitarist Tommy Gaither. Johnny Reed and George Nelson also sustained injuries in the accident, and were replaced for the time being by Ralph Williams and pianist Charlie Harris. The following Spring, the Orioles recorded *Pal of Mine* in tribute to Gaither.

The Orioles stage act did not depend on choreography, at least not to the extent taken by later doo-wop groups; instead, their attraction was the crooning of Sonny Til. Til was outrageously popular with black audiences – particularly the female portion – and would only have to slide into the opening notes of *It's Too Soon To Know* or *Baby, Please Don't Go* to evoke loud and enthusiastic response from his audience. Sinatra's treatment at the Paramount presaged Til's reception in Harlem, Philadelphia and Washington D.C. and the group became so well known that they were invited to perform on Broadway with Count Basie in 1951. Later that year, Sonny Til was recorded "solo" while continuing to front the Orioles, and in 1952 sang a quartet of duets with fellow warbler Ella McGriff.

*The original Orioles, c. 1949-50 (clockwise from top right): Sonny Til, Johnny Reed, Tommy Gaither, Alexander Sharp, and George Nelson.*



1953 would be a watershed year for the group. George Nelson, whose attendance had become somewhat erratic, was replaced by Gregory Carroll of the Four Buddies, and soon after the Orioles would record their biggest hit: *Crying In The Chapel*. Originally a religious country record by Darrell Glenn, the song was covered by many pop artists of the day. The Orioles' version was one of the most successful, and became only the second rhythm-and-blues record to cross over onto the national pop charts (the Dominoes' *Sixty Minute Man* had preceded it onto the hallowed white charts in 1951). More spiritual sides would sustain the group's repertoire for the next couple of years, although none had the impact of *Crying In The Chapel*.

By 1954, an ironic development spelled the end of this first Orioles lineup. Pioneered by the Orioles, doo-wop had, by 1954, spawned scores of vocal groups, groups who commanded significantly less for live appearances than the now-famous Orioles. Without an equally successful follow-up to *Crying In The Chapel*, and with bookings getting more and more difficult to come by, the group broke up in the late summer of 1954. Til, still wishing to sing with a group, recruited another vocal ensemble known as the Regals with the help of Robert Schiffman (son of the owner of the Apollo Theatre) and formed a new Orioles in October of that year. The Regals (Albert "Diz" Russell, Paul Griffin, Billy Adams and Jerry Rodriguez) had recorded for Aladdin and Atlantic and specialized in "modern" harmony. Til was impressed (and challenged), but the group failed to gather very good material and continued with a series of mediocre releases on Jubilee through late 1955. The next year they switched to the Vee Jay label for eight recordings, most of which were poor attempts at the new phenomenon, "rock 'n' roll."

The Regals/Orioles stayed together through 1958, with Til making some solo recordings for Roulette that year. He returned to Jubilee in 1959 to re-record some of the old Orioles hits with a chorus in the background. In 1962, Til formed a third Orioles group to recut their hits for the Charlie Parker label. Four years later, another Orioles was formed with Til and Bobby Thomas (from another group called the Vibranaires) and recordings were made for RCA in 1971 with this line-up. Yet another Orioles line-up recorded in 1978, and another still in 1981. On December 9, 1981, Sonny Til suffered a massive heart attack and passed away.

Today, all of the original Orioles save Johnny Reed are deceased. And in a way, the Orioles have "died" as well. They had no hits whatsoever during the rock 'n' roll era, and those R&B hits they did enjoy in the early 1950's were heard primarily by black audiences. Their influence on rhythm-and blues and rock 'n' roll is nearly immeasurable, and yet they are barely remembered by all but a few. This album, and the companion boxed set, has been issued to keep the memory of this landmark group alive and well, secure in its place at the forefront of the coming revolution in pop music.

BOB HYDE

Original recordings produced by Jerry Blaine.
Reissue compiled and produced by Bob Hyde and "Little Walter" DeVenne
Remastering by Rich LePage.
Jacket design by Jeff Fawlie.
Photographs courtesy of Arthur Berlowitz and the Michael Ochs Archives.
Special thanks to Paul Ressler.

**FRONT COVER:** A slightly altered reproduction of one of the rarest R&B records ever released: the Orioles EP issued in November, 1954.

Wherever possible, these vintage recordings were reproduced from the original session or master tapes. In those instances where a tape has been lost or destroyed, the recordings have been reproduced from the best available copies of the original records themselves, and some surface noise may be noticeable.

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# Noche Caliente III

CON TITO ALLEN Y MEÑIQUE



# Noche Caliente III

LADO A

*Noche Caliente* (Meñique B.)
*No Te Vayas Ahora* (J. A. Mugrabi)
*Noble Mujer* (Meñique B.)
*La Juventud* (Meñique B.)

LADO B

*Hagase Su Voluntad* (Meñique B.)
*Solo Pienso en Ti* (R. Garcia)
*Primera Lluvia* (D. R.)
*En Primavera* (John Glen)
*Cancion de Otoño* (Jose Luis Perales)

CANTANTES

*Tito Allen*
*Meñique*

ARREGLISTAS

*Alberto Bengolea*
*Sonny Bravo*
*George Calandrelli*
*Luis Cruz*
*Luis Garcia*
*Marty Sheller*
*Steve Wexler*

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Grabado en Bernard Fox Studios, New York City
Grabado por Bernard Fox, George Kezane y Larry Harlow

KOTEL

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# RANCHERAS DE ORO

CBS



GERARDO REYES
"LIBRO ABIERTO" Y
"JACINTO EL TULLIDO"



PEDRITO FERNANDEZ
"MIS NUEVE AÑOS" Y "MAMA SOLITA"



LEO DAN
"POR TU AMOR" Y "MI PEOR FRACASO"



MANOEL.LA TORRES
"EL GORRION Y YO"



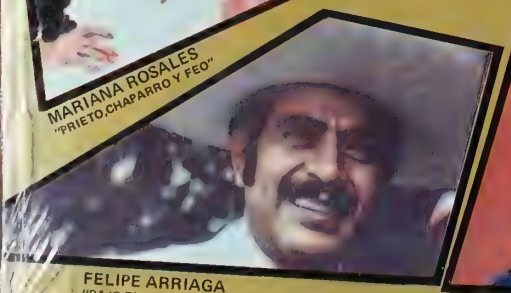
LOS MUECAS "QUE IRONIA"



MARIANA ROSALES
"PRIETO,CHAPARRO Y FEO"



VALENTINA LEYVA "EL CORTEJO"



FELIPE ARRIAGA
"BAJO EL CIELO DE MORELIA"



CUCO SANCHEZ
"LA SAÑIA DE PIEDRA"



LOS ALCANTARA
"LAS LIMONADAS VERDES"

CARA - A

MIS NUEVE AÑOS / PEDRITO FERNANDEZ
LIBRO ABIERTO / GERARDO REYES
EL GORRION Y YO / MANOELLA TORRES
POR TU AMOR / LEO DAN
QUE IRONIA / LOS MUECAS
PRIETO, CHAPARRO Y FEO / MARIANA ROSALES
LAS LIMONADAS VERDES / LOS ALCANTARA
BAJO EL CIELO DE MORELIA / FELIPE ARRIAGA

CBS INTERNATIONAL
DCL-20557

# RANCHERAS CBS DE ORO

CARA - B

JACINTO EL TULLIDO / GERARDO REYES
MI PEOR FRACASO / LEO DAN
LA CAMA DE PIEDRA / CUCO SANCHEZ
EL CORTEJO / VALENTINA LEYVA
MIL NOCHES / LOS COMETAS
MAMA SOLITA / PEDRITO FERNANDEZ
OTRO PROBLEMA Y QUE? / SONIA LOPEZ

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CYS 1543
CAYTRONICS
STEREO
Playable on
Monaural Equipment
GERARDO REYES
sus grandes hits

# GERARDO REYES
## sus grandes hits



CYS 1543
CAYTRONICS
STEREO
Playable on Monaural Equipment

DIRECTOR ARTISTICO: JOSE VACA FLORES
*Arreglos y Direcci[illegible] de Rafael Carrión.
**Arreglos y Direcci[illegible] de Heriberto Aceves.
***Arreglos y Direcci[illegible] de Pedro Ramírez.
****Arreglos y Direcci[illegible] de Fernando Z. Maldonado.

LIBRO ABIERTO
[illegible] Saldaña • 2:03 • Mundo Mus. Méx.

*RUMBO AL SUR
[illegible] Vida • 2:20 • Mundo Mus. Méx.

ADA CONTIGO
[illegible] Conrad • 2:48 • Brambila

*OBRE BOHEMIO
[illegible] Saldaña • 2:40 • Brambila

*POR QUE [illegible] FUI TU AMIGO
Rolando Cantiel • 2:32 • Grever

*YA VAS CARNAL
[illegible] Vicencio • 2:53 • Edim

*SIN FORTUNA
[illegible] González • 3:02 • Moki Music. Grever

**PABLO DEL MONTE
Heriberto Galindo • 2:55 • Interseng

*EL REY DE LOS CAMINOS
[illegible] Contreras-Raúl Lame • 2:34 • Mundo Mus. Méx.

*CONTRABANDO Y TRAICION
Raúl González • 2:52 • Peer Inter. Emmi

**QUE NOS ENTIERREN JUNTOS
[illegible] Álvarez de Cruz • 2:37 • Mundo Mus. Méx.

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CAYTRONICS CORPORATION
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New York, N.Y. 10016

THE NEW JOHN HOWARD GOSPEL CARAVAN

OF ATLANTIC CITY, N.J.

UNDER THE DIRECTION OF REV. CHARLES LYLES



# I WANT TO BE HOLY

sweet rain inc



SIDE ONE

I NEVER SHALL FORGET
LEAD: REV. STEVE PETERSON
WRITER: REV. SAMUEL OBIE

I WANT TO BE HOLY
LEAD: REV. CHARLES LYLES
WRITER: REV. CHARLES LYLES

BLESS ME LORD
LEAD: CLARENCE DAVENPORT
WRITER: JOYCE HOWARD

LEAD ME SAVIOR
LEAD: CYNTHIA JENNINGS
ARR: REV. CHARLES LYLES

SIDE TWO

SPIRITUAL WARFARE
LEAD: REV. CHARLES LYLES
WRITER: REV. CHARLES LYLES

THANK YOU LORD
LEAD: REV. CHARLES LYLES
WRITER: BERNARD VAN

THERE'S NOT A FRIEND
LEAD: REV. WENDY MASON
LEAD: BRENDA DAUGHTREY
ARR: REV. CHARLES LYLES

BELIEVE IT, RECEIVE IT
LEAD: REV. CHARLES LYLES
ARR: REV. CHARLES LYLES

Produced By: Andrew Ford Jr.
Executive Producers: "The Choir Boys"
Lionel, Howard, Andrew

Mixed & Edited By: Andrew Ford Jr.
Mixed & Edited At: Horizon Recording Studio
Engineered By: E. C. Monroe
Recorded By: 'Big Moe' Mobile
Engineered By: Ed Eastridge
Mastered By: Frank Virtue
Cover Photography By: Clair Pruett Studio

Musicians

Keyboards:
Thomas Jennings
Rev. Charles R. Lyles

Drums:
Min. Kevin Holms
James Plummer
Min. Garfield Williams

Bass:
Ben (Bennie 'G') Graves

Special Thanks!

Elder Tiffany Terry
Mother Velma Lyles
Mrs. Sue Baker

Dedication

To the Late Rev. I. S. Cole,
Pastor of Second Baptist Church
Atlantic City, N.J.

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SWEET RAIN INC. 21 BALA AVE. BALA CYNWYD, PA. 19004

Jacket Made in Canada

# BOOGERING

## VARIOUS ARTISTES VOLUME ONE



- CAPLETON
- ROUND HEAD
- CAPT. BARKEY
- MILITARY MAN
- LITTLE RAY & JUDAS
- GENERAL B
- LUSHIE BANTON
- WAYNE WORRIES
- WICKERMAN
- COMANCHE

## SIDE 1

1. Buggering - CAPLETON
2. Mate Dem Career* - CAPTAIN BARKEY
3. Jacquline & Janice - MILITARY MAN
4. Can't Stop We* - GENERAL B.
5. Lover Man - WAYNE WORRIES

## SIDE 2

1. You Hot Again - ROUND HEAD
2. Loving Game* - LITTLE RAY & JUDAS
3. Everyone - LUSHIE BANTON
4. Mr. One Away - COMANCHE
5. Must Be History - WICKERMAN

Recorded at: MIXING LAB STUDIO & MUSIC WORKS STUDIO
Side One tracks * 2 & 4 and Side Two Track * 2
voiced at MUSIC WORKS STUDIO

Mixing Engineers: COLIN YORK, GARTH ATKINS
Mixed at: MIXING LAB STUDIO
Mixed by: COLIN YORK

Musicians: SLY DUNBAR & ROBBIE SHAKESPARE

Produced & Arranged by: S. BROWN (African Star)

J. Pacc DENNIS Graphics



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BROOKLYN, NEW YORK 11203
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Indivo graphics

R2101

# MARK HEARD



## Stop the Dominoes

HOME SWEET HOME

*Written, Produced and Arranged by Mark Heard*

| SIDE ONE | SIDE TWO |
|---|---|
| ONE OF THE DOMINOES | STUCK IN THE MIDDLE |
| STRANDED AT THE STATION | CALL ME THE FOOL |
| YOU COULD LIE TO ME | I'M IN CHAINS |
| ONE NIGHT STAND | LONELY ONE |
| I'M CRYING AGAIN | TO SEE YOUR FACE |



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# Something Beautiful

ML-SP-1000

SINGMOR

STEREO



## The Singing Morris Family

STEREO
ML-SP-1000

sINGMOR
RECORDINGS

# THE SINGING MORRIS FAMILY









**"SOMETHING BEAUTIFUL"**
**The Singing Morris Family**

Once again, the SINGING MORRIS FAMILY has put in altogether with their varied talents in playing their instruments and singing.

It is "SOMETHING BEAUTIFUL" as they burst forth in song like the freshness of Spring. It is a happy sound! They have a way of ministering to the varied needs of the listeners. Some hear a note of hope, others love. . . . .but all hear "SOMETHING BEAUTIFUL."

Each one communicates in their own way, Dick, with his vibrant personality, Jackie with her talented fingers on the keyboard, Ricky with his sincerity, Randy with his smile, Rocky with his sparkling eyes, Renee with her lovely voice and of course Ronnie with his raspy voice and winsome personality.

May your life be brighter and your spirit lifted as you listen to "SOMETHING BEAUTIFUL." The Singing Morris Family.





**SIDE ONE**
1. Something Beautiful (Gaither
   Because He Lives
2. He didn't Have to do it
3. If We stay in Image-Crouch
   He Is Lord
4. I Was There When the Spirit Came
   Akers
5. What a Beautiful Day-Wilburn-Crook
6. All That Thrills My Soul-harris

**SIDE TWO**
1. Help Me-Kristofferson
2. He Will Be There
3. Why Me Lord-Kristofferson
4. I'll Fly Away
5. Stepping on the Clouds-Stalls
6. Bless The Lord

**Credits:**

| | |
|---|---|
| Doyle Dykes | Guitar |
| David Ellis | Piano |
| Gary Morris | Drums |
| Randy Morris | Bass & Trombone |
| Rick Morris | Trumpet |
| Rocky Morris | Saxophone |
| Renee Morris | Tamborine |
| Ronnie Morris | Snare Drum and Tamborine |
| Jackie Morris | Organ |
| Dick Morris | Piano and Trumpet |
| Recorded at | Cypress Studio Inc. Jacksonville Beach, Fla. |
| Engineers | Jan Hodges and Dave Plummer |
| Produced by | Dick Morris |

SINGMOR RECORDINGS
2838 Madrid Avenue
Jacksonville, Fla. 32217

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Dick Morris
2838 Madrid Avenue
Jacksonville, Fla. 32217

# JOANI DE JESUS con el Trio "Romance"

*"MI CORAZON NO SABE AMAR"*
*"VETE DE UNA VEZ"*



FLP-101

SAMPA
SOUND & RECORDING STUDIO
NEW YORK CITY U.S.A.

# JOANI DE JESUS con el Trio "Romance"

LADO A

**MI CORAZON NO SABE AMAR**
(Edwin Rodriguez)

**CUANDO TE HALLAS IDO**
(Eugenio Gomez Moreno/Santos Moreno)

**ASI SERA**
(Eduardo Santander)

**LOQUITO**
(Eugenio Gomez Moreno)

**ETERNO SUFRIR**
(Eugenio Gomez Moreno)
(Santos Moreno)

LADO B

**VETE DE UNA VEZ**
(Eugenio Gomez Moreno)

**LA LIBERACION FEMENINA**
(D.R.)

**AHORA**
(Edwin Rodriguez)

**EL SON VOLVERA A CUBA**
(Eugenio Gomez Moreno)
(Billo Frometa)

**ESTRELLITA**
(Eugenio Gomez Moreno)
(Santos Moreno)

"FAMA" SOUND RECORDING STUDIOS TIENE EL GRAN HONOR DE PRESENTAR A LA GRAN CANCIONERA Y ACTRIZ PUERTORRIQUEÑA: JOANI de JESUS, NATURAL DE QUEBRADILLAS P.R. ACOMPAÑADA POR EL GRANDIOSO TRIO "ROMANCE," EDWIN RODRIGUEZ, SANTITOS CRUZ Y GILBERTO VAZQUEZ, INTERPRETANDO LAS CANCIONES DE EUGENIO GOMEZ MORENO, GRAN COMPOSITOR PUERTORRIQUEÑO DEL PUEBLO DE RINCON, QUE SIN SER CUBANO SIENTE EL DOLOR DE ELLOS COMO SUYO PROPIO. LO DEMUESTRA CON SU COMPOSICION "EL SON VOLVERA A CUBA" Y QUE JOANI INTERPRETA CON IGUAL SENTIMIENTO, ADEMAS DE LOS COMPOSITORES EDWIN RODRIGUEZ PRIMERA GUITARRA Y TERCERA VOZ, Y DE EDUARDO SANTANDER, GRAN COMPOSITOR CUBANO. ACTUACION ESPECIAL: RAMONCITO EN EL PIANET Y EL BANDONEON, JR. (SEMILLA) L. EN EL BAJO Y ANDRECITO, EN LA PERCUSION.ESPERAMOS QUE ESTE LP SEA DEL AGRADO DE TODOS. GRACIAS: FAMA SOUND RECORDING STUDIOS.

PRESIDENTE: JOSE DIAZ.

**FOTO:** RENE DE NEW YORK
**INGENIERO DE GRABACION:** EDUARDO SANTANDER
**INGENIERO DE SONIDO:** TOBY WRIGHT
**ESTUDIOS DE GRABACION:** FAMA
**DIRECCION ARTISTICA:** JOSE R. ORTIZ

SOUND & RECORDING STUDIOS
NEW YORK CITY U.S.A.
**FLP-104**

PHILIPS

# TOQUINHO



# TOCANDO

# TOQUINHO

STEREO
6349 349
Série de Luxo



LADO 1

1 – "CARO AMIGO"
(Toquinho – Vinicius de Moraes) – 3.11

2 – "O RIM-AHÁICO"
(Toquinho – Vinicius de Moraes) – 1.43

3 – "REGRA TRÊS"
(Toquinho – Vinicius de Moraes) – 2.18

4 – "MISTERIOSO"
(Thelonious Monk) – 2.40

5 – "SUITE ARGENTINA"
(Toquinho) – 3.44

6 – "SAMBA DO AUSENTE"
(Toquinho – Vinicius de Moraes) – 3.41

Total: 17.17

LADO 2

1 – "TARDE EM ITAPOÃ"
(Toquinho – Vinicius de Moraes) – 3.38

2 – "CAMISA MOLHADA"
(Toquinho – Carlinhos Vergueiro) – 2.16

3 – "CHORO CHORADO PRA PAULINHO NOGUEIRA"
(Toquinho – Vinicius – Paulinho Nogueira) – 3.49

4 – "DIÁLOGO"
(Toquinho – Vinicius de Moraes) – 3.16

5 – "TURBILHÃO"
(Mutinho – Toquinho) – 3.25

Total: 16.36

FICHA TÉCNICA
Estúdio: PHONOGRAM (8 Canais)
Direção de Produção: LUIZ ROBERTO
Técnico de Gravação: JAIRO GUALBERTO
LUIZ CLAUDIO COUTINHO – DIRETOR – JOÃO MOREIRA
Corte: IVAN LINIK
FOTO: PEDRINHO DE MORAES
CAPA: ALDO LUIZ
ARTE FINAL: JORGE VIANNA
Músicos que participaram desta gravação:
DINO – Violão de 7 cordas – Faixas 1A
ABEL FERREIRA – Clarinete e Sax Tenor – Faixas 1A
PAULO MOURA – Sax Eb-Faixas 6A
MUTINHO – Bateria
AZEITONA – Baixo
JORGINHO – Pandeiro-Faixa 1A - 3B
DJALMA CORREA – Tumbadora e Pandeiro-Faixa
MARÇAL – Percussão
GERALDO – Percussão
GORDINHO – Percussão
MARCOS DE CASTRO – Arranjos e Regência – Faixas 1B - 4A

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PHILIPS

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50¢ *on their...*

# 90th ANNIVERSARY



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90th ANNIVERSARY

We have happily devoted 90 years to retail merchandising—designed to meet the needs of our quality-minded customers. Following our own premise that good things come in big as well as little packages, our primary objective has always been to offer you, our customer, the utmost in value and quality; our musical salute has this premise in mind.

| STEREO | MONO | **These are the artists that will make you remember, it's our 90th Anniversary:** |
|---|---|---|
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| MWS91 | MW91 | Truly a celebrated pianist in both the classical and jazz fields, ANDRE PREVIN'S accomplishments as a composer, arranger and musical director are monumental. |
| MWS92 | MW92 | LAWRENCE WELK and his band have made an outstanding contribution to the world of popular music. Appealing to both teenage and adult audiences, his weekly TV programs have become a family ritual. |
| MWS93 | MW93 | Vocal groups may come and go, but the INK SPOTS, a show biz legend, go on forever. This ever-loving, ever-lasting quartet has been acclaimed by music lovers all over the world. |
| MWS94 | MW94 | Having made it the hard way, JAYE P. MORGAN is deserving of her enduring success. Tremendously popular as both a recording star and TV performer, her style is often emulated. |
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| MWS96 | MW96 | The dynamic LENA HORNE continues to electrify audiences wherever she is seen or heard. Her versatility as a song stylist knows no bounds. |
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| MWS98 | MW98 | JOHNNY DESMOND had his own radio show at the age of eleven. One of America's top recording artists, he has also achieved much recognition as a TV actor and dancer. |
| MWS99 | MW99 | The gifted DAVID ROSE is perhaps best known as a composer. He is a many-sided talent as evidenced by his greatness as an arranger and conductor. |



MW91—MWS91
ANDRE PREVIN



MW92—MWS92
LAWRENCE WELK



MW93—MWS93
THE INK SPOTS



MW94—MWS94
JAYE P. MORGAN



MW95—MWS95
ARTIE SHAW



MW96—MWS96
LENA HORNE



MW97—MWS97
THE THREE SUNS



MW98—MWS98
JOHNNY DESMOND



MW99—MWS99
DAVID ROSE

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STEREO

# 宵待草

## 五十嵐喜芳
## ステレオ・アルバム No.3

| | |
|---|---|
| 宵待草 | 出船 |
| からたちの花 | この道 |
| 松島音頭 | 平城山 |
| 野ばら | 五ッ木の子守歌 |
| かやの木山の | おろく娘 |
| 叱られて | 中国地方の子守歌 |
| 田植歌 | 荒城の月 |



Toshiba RECORDS

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STEREO

# 五十嵐喜芳ステレオ・アルバム NO・3

# 宵待草

テノール　五十嵐喜芳
ピアノ　萩原和子
伴奏アンサンブル・プティ
編曲・指揮　石丸寛

## 〈第一面〉

### 宵待草

竹久夢二作詩
多忠亮作曲

待てどくらせど
こぬ人を
宵待草の
やるせなき
今宵は月も
出ぬそうな

### からたちの花

北原白秋作詩
山田耕筰作曲

からたちの花が咲いたよ
白い白い花が咲いたよ
からたちのとげはいたいよ
青い青い針のとげだよ
からたちは畑の垣根よ
いつもいつも通る道だよ
からたちも秋は実るよ
まろいまろい金のたまだよ
からたちのそばで泣いたよ
みんなみんなやさしかったよ
からたちの花が咲いたよ
白い白い花が咲いたよ

### 松島音頭

北原白秋作詩
山田耕筰作曲

松は松島　磯馴の松の
松の根かたに　結梗が咲いた
見たよ見ました　一もと結梗
見たよ見ました　一もと結梗
（以下同じ）
ここは松島　雄島が崎よ
星のもりに　結梗が咲いた
はやはやせやせ　松島音頭
松の根かたに　結梗が咲いた

### 野ばら

三木露風作詩
山田耕筰作曲

野ばら野ばら
えぞちの野ばら
ひとこえしらね　あふれ咲く
色もうるわし野のうばら
えぞちの野ばら
野ばら野ばら
かしこき野ばら
神の入魂を　あやまたじ
あゝ野の花に　知るおしえ
かしこき野ばら

### かやの木山の

北原白秋作詩
山田耕筰作曲

かやの木山の　かやの実は
いつかこぼれて　ひろわれて
山家のお婆さは　いろ炉端
裾朱たき　柴たき　灯つけ
かやの実　かやの実
そら燃せた
今夜も雨だろ　もう寝よよ

（二分五十一秒）

### 叱られて

北原白秋作詩
山田耕筰作曲

お婆が略くだで
早よ　お寝よ

（以下同じ）

叱られて　しかられて
あの子は町まで　お使いに
この子は坊やを　ねんねしな
夕べさびしい　村はずれ
コンコン狐が　なきゃせぬか
叱られて　しかられて
口には出さねど　眼に涙
二人のお里は　あの山を
越えてあなたの　花の村
ほんに花見は　いつのこと

（二分二十秒）

### 田植歌

清水かつら作詩
弘田龍太郎作曲

揃たよ揃たよ　田のくろ道に
赤いたすきの　娘が揃た
揃たよ揃たよ　植田の早苗
揃た揃たと　田植のさかり
揃た娘は花ざかり
ホイキタ　お投げよ
来ねてお投げよ

揃たよ揃たよ　稲田の苗が
歌に合せて　田面に揃た
揃たよ揃たよ　朝風小風
揃た娘は水鏡
ホイキタ　お投げよ
来ねてお投げよ

揃た揃たよ　青田の中に
苗と娘がすらりと並んだ
揃たよ揃たよ　揃た揃た
揃た黄金の波打つ頃は
揃た娘はお嫁入り
ホイキタ　お投げよ
来ねてお投げよ

（四分二秒）

### 平城山

林柳波作詩
倉本国彦作曲

人恋うは
悲しきものと
平城山に
もとおり来つつ
堪え難かりき

いにしえも
妻に恋いつつ
越えしとう
平城山の路に
涙おとしぬ

（三分）

### 五ツ木の子守歌

熊本民謡

おどま盆きり　盆きり
盆かち先や　おらんど
盆が早よ来りゃ　早よ戻る
おどんが　うちんだちゅうて
誰が泣いて　くりょか
裏の松山　蝉が鳴く

おどま　非人非人
あんんたちゃ　よかし
よかし　よか帯　よか着物

（一分五十六秒）

勝田　香月作詩
杉山はせを作曲

### 出船

今宵出船か　お名残り惜しや
暗い見えねど　別れの小唄に
沖じや千鳥も　鳴くぞいな
今鳴る汽笛は　出船の合図
無事で着いたら　便りをくりゃれ
暗い淋しい　灯影の下で
涙ながらに　読むものも

（二分二十七秒）

### この道

北原白秋作詩
山田耕筰作曲

この道はいつか来た道
ああ　そうだよ
あかしやの花が咲いてる

あの丘はいつか見た丘
ああ　そうだよ
ほら　白い時計台だよ

この道はいつか来た道
ああ　そうだよ
お母さまと馬車で行ったよ

あの雲もいつか見た雲
ああ　そうだよ
山立子の枝も垂れてる

（三分二十九秒）

### 平城山

北見志保子作詩
平井康三郎作曲

人恋うは
悲しきものと
平城山に
もとおり来つつ
堪え難かりき

いにしえも
妻に恋いつつ
越えしとう
平城山の路に
涙おとしぬ

### おろく娘

林柳波作詩
倉本国彦作曲

おろく娘は丸顔ござる
花の盛りの二十才でござる
九月九日の夜ござる
月がかくれて薄闇ござる

村の若者集りござる
鎮守祭のくづれでござる
何かひそひそ話してござる
虫の鳴く音が邪魔してござる

おろく娘は座敷でござる
島田髷かげばしござる
村の若者呼び出しござる
つぶで口笛さまござる

おろく娘は品よくござる
笛もつぶしても利かぬでござる
村の若者しおれてござる
月が出て来て笑ってござる

（二分四十七秒）

### 中国地方の子守歌

中国地方民謡
山田耕筰作曲

ねんねこしゃっしゃりませ
寝た児の可愛さ
起きて泣く児のねんころろ
面憎さ
ねんころろん　ねんころろん

ねんねこしゃっしゃりませ
今日は二十五日さ
明日は二十日の児のねんころろ
宮詣り
ねんころろん　ねんころろん

宮へ詣ったときゃ
なんと云うて拝むさ
一生この児のねんころろ
まめなようにと
ねんころろん　ねんころろん

（二分十一秒）

### 荒城の月

土井晩翠作詩
滝廉太郎作曲

春高楼の花の宴
めぐる盃かげさして
千代の松が枝わけ出でし
昔の光　今いずこ

秋陣営の霜の色
鳴き行く雁の数見せて
植うるつるぎに照りそいし
昔の光　今いずこ

天上影は変らねど
栄枯は移る世の姿
写さんとてか今もなお
あゝ荒城の　夜半の月

（四分三十秒）

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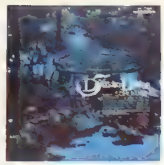
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(唄) ナンシー・ウィルスン




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等12曲
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BP-7249 ¥1,800
ポール・デスモンド
(演奏) ポール・デスモンド alt
ジム・ホール(g) パーシー・ヒース(b) コニー・ケイ(ds)




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(クールの誕生)
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(演奏) フランク・ブルセル・グランド・オーケストラ



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等12曲
(演奏) フランク・ブルセル・グラント・オーケストラ



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等12曲
(ピアノ) ロジャー・ウィリアムス



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等14曲
クリフ・リチャードとシャドウズ




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65 等12曲
(演奏) ベンチャーズ




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(唄) エンリコ・マシアス



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サウンド・トラック盤
等12曲
(唄) ビートルズ



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(唄) 越路吹雪



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恋ごころ
(唄) 越路吹雪




TP-7044 ¥1,500
サムライ・ニッポン (琴と三味線による日本の歌謡曲)
等12曲
(三味線) 春文、春鈴 (琴) 田中佐知子、山内キミエ 他




TP-7077 ¥1,500
コンチネンタル・タンゴ・イン・ジャパン (服部良一作品集)
等12曲
(演奏) ロイヤル・グランド・オーケストラ (コーラス) ルナ・アルモニコ




TP-7079 ¥1,500
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(演奏) ザ・ゴールデン・ゲート・オーケストラ




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(演奏) 鹿田宗宏とブルースカイ・ダンス・オーケストラ




TP-7092 ¥1,500
ナポリの歌 (五十嵐喜芳ステレオ・アルバム No. 2)
(唄) 五十嵐喜芳




TP-7095 ¥1,500
君の友なら
等14曲
(コーラス) デューク・エイセス



TP-7100 ¥1,500
加山雄三のすべて (ザ・ランチャーズと共に)
等12曲(唄)加山雄三

TP-7174

# 唄う大正琴

## 邦楽の調べ

大正琴　吉岡錦正

鳴物　望月長左久
〃　〃　堅田喜三久
笛　望月　良通
三味線　望月　太八
豊文・豊輔



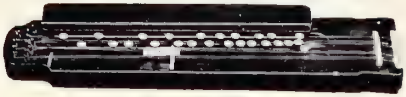
元禄花見踊より　越後獅子より　新内前弾～義太夫野崎村の送り
勧進帳より　京鹿子娘道成寺より
寄席下座囃子より（竹ス～米洗い～四丁目）
かっぽれ　深川　春雨　糸のもつれ（吉岡錦正曲）　奴さん　三下り甚句

Toshiba RECORDS

# 唄う大正琴（第1集）

## —邦楽の調べ—

TP-7174



（大正琴の写真）[illegible]

**大正琴　吉岡錦正**

鳴　物　望月長左久　　笛　望月太八

〃　堅田喜三久　　三味線　豊文（第一面③）

〃　望月良通　　太　棹　豊輔（第一面③）

〈第一面〉

**(1) 元禄花見踊より**

長唄元禄花見踊からの抜粋です　派手な元禄衣裳を着た大勢の男女が、満開のさくらのもとで、華麗に展開する踊りです　皆さん御存知のメロディーを、鳴物に支えられて大正琴が軽やかに演奏します

（3′21″）

**(2) 越後獅子より**

これも長唄の越後獅子からの抜粋です　唄では、「何たらぐちたえ、牡丹は持たねど越後の獅子は……」のところから演奏しています　この様な演奏を聴いていますと、大正琴は、やはり邦楽器である、という事を再認識させられます

（4′11″）

**(3) 新内前弾～義太夫野崎村の送り**

大正琴が新内の音色を実によく伝えてくれます　本手と替手を吉岡氏は一人で弾く事が出来ますが、ここでは、豊文さんの三味線に御協力を願って、掛け合いで演奏しています

つなぎの太大鼓による木音が終ると、野崎村の送りになります　新版歌祭文（しんぱんうたさいもん）の野崎村の段という義太夫の幕切れです　物語はお染・久松です　大正琴と豊文さんの三味線に、義太夫の三味線が加わっての演奏です　義太夫の三味線は豊輔さんが弾いています　演奏を派手にするために、途中から、又、頭にもどって繰返して演奏しています

（2′56″）

**(4) 勧進帳より**

勧進帳は歌舞伎十八番の芝居として知られています　その長唄より、冒頭から花道の出の処と、後半の弁慶の舞い段切れと抜粋して演奏しています　いかなる大正琴奏者といえど、その追従を許さぬ立派な演奏をお楽しみ下さい

（3′53″）

**(5) 京鹿子娘道成寺より**

京鹿子娘道成寺は短かい唄がいくつか集った組唄の形式の長唄です　そのうちから、手毬唄とつなぎに使うチンチリレン、といわれている三味線だけで演奏する部分を大正琴で演奏しています　収録されているチンチリレンは、大正琴で演奏した場合、これ以上早く演奏するのは不可能と思われるテンポで弾いています　吉岡氏ならではの演奏です

（5′47″）

〈第二面〉

**(1) 寄席下座囃子より**（竹ス、末洗い、四丁目）

第一面とはがらりと変った俗曲のムードをお楽しみ下さい　寄席でよく聴く事が出来る下座囃子から三題を選びました　大正琴の金属音が、浮き浮きさせる寄席気分をまき散らしてくれます

（3′28″）

**(2) かっぽれ**

明治の10年頃から、豊年斎梅坊主が盛んに唄い踊り広めて大流行した唄です　このレコードでは「沖の暗いのに……」「豊年じゃ……」「おんなこせ……」の三つを収録してあります

（3′35″）

**(3) 深　川**

この唄もかっぽれと同じ梅坊主が流行させた唄ですが、それより前の文政の頃に一度大流行した唄だそうです　深川の遊里が全盛の頃のことです　江戸風の粋な唄として唄いつがれています

（3′[illegible]″）

**(4) 春　雨**

タイトルを見ただけでも柔かさを感じさせてくれます　端唄名曲No. 1を大正琴が単音で品よく演奏しています

（2′59″）

**(5) 糸のもつれ**（吉岡錦正曲）

吉岡氏が新内流しを中にはさんで、大正琴のために作った曲ですが、大正琴でも吉岡氏が考案した錦正琴でないと演奏は不可能です　錦正琴でのあらゆるテクニックを駆使した演奏をお楽しみ下さい

（3′07″）

**(6) 奴さん**

軽快な唄と踊りで知られている奴さんをお聴き下さい　[illegible]深川、春雨そしてこの奴さんと、[illegible]唄の良さに加えて、踊りがあるためです

（2′39″）

**(7) 三下り甚句**

最後に、賑やかに三下り甚句をお聴き下さい　[illegible]を大正琴に移したものです

（[illegible]′10″）

今までの大正琴のレコードでは[illegible]LPです

鳴物の望月長左久、堅田喜三久両氏[illegible]三味線豊文[illegible]を得て、大正琴が生き生きとその本領を発揮した楽しいレコードです[illegible]皆様よく御存知の曲[illegible]を御覧になりながら、唄っていただければ幸いです



**● 吉岡錦正**

吉岡錦正氏は明治44年3月[illegible]に生まる　6才[illegible]大正琴[illegible]魅せられ、独学で弾き始めた　大正14年に三味線[illegible]7[illegible]昭和[illegible]9[illegible]昭和2年[illegible]12[illegible]現在[illegible]これによ[illegible]脱皮した大正琴として[illegible]いる

昭和10年NHK[illegible]

昭和17年より7年間[illegible][illegible]比較することが出来ない程である

**かっぽれ**

[illegible]

**深　川**

[illegible]

**春　雨**

[illegible]

**奴さん**

[illegible]

Toshiba RECORDS

[illegible]無断で[illegible]録音することは法律で禁じられています[illegible]

東芝音楽工業株式会社
MADE IN JAPAN

¥1,500

¥1,500

ステレオ

Toshiba RECORDS

# 唄う大正琴

## （邦楽の調べ）

（大正琴）吉岡錦正

●元禄花見踊より●越後獅子より●新内前弾～義太夫野崎村の送り●勧進帳より●京鹿子娘道成寺より●寄席下座囃子より（竹ス～米洗い～四丁目）●かっぽれ●深川●春雨●糸もつれ●奴さん●三下り甚句

TP-7174

# 補充注文票

| | |
|---|---|
| レコード番号 | **TP-7174** |
| 曲　名 | 唄う大正琴 |
| 定　価 | **¥1,500** |
| 貴店名 | |
| 月　日 | |

東芝音楽工業株式会社

DVOŘÁK

30

SYMPHONY no.5

# FROM THE NEW WORLD

IN E MINOR

OPUS 95

COVER DESIGN LEE J. MORTON



Hamburg Symphony Orchestra

OTTO SCHMIDT conductor

*symphony #5 in E minor*

# DVORAK

## *new world symphony*

**Hamburg Symphony Orchestra, Otto Schmidt, cond.**

BELL
LP 30

**Anton Dvorak (1841-1904)** — Dvorák was born in a village near Prague, Bohemia (now known as Czechoslovakia.) Poverty for a while ruled out the possibility of a musical career, but Dvorák managed to get to prague when he was sixteen. There he mastered his craft and wound up a viola player in the orchestra of the Czech National Theater. By the time he was forty, Dvorák was successful enough to leave behind material cares and devote his time to composing.

The spontaneity and melodious character of Dvorák's music assured its popularity. When the last decade of the century arrived, he was known throughout Europe.

In 1892 he was invited to direct the National Conservatory of Music in New York City. His stay in the United States was fruitful. It was here that he produced what has remained his best known symphony, *From the New World*. Dvorák spent a summer in a Czech colony in Spillville, Iowa, in an atmosphere congenial to his simple tastes. Although every effort was made to induce him to stay in America his homesickness overrode all other considerations.

Dvorák spent the remaining years of his life in Prague in the happy circle of his wife, children, students and friends. At the age of sixty-three the man who lived only in the world of music — the man who gave spontaneity and freshness to everything he wrote — the man — Dvorák, died. Throughout his native land and the world he was revered as a great artist — a position he still commands today.

**Symphony #5 in E Minor, Opus 95 (New World)**—The first performance of Dvorák's *New World Symphony* was by the New York Philharmonic at Carnegie Hall on December 15, 1893. Dvorák's aim in writing this symphony was to record the impressions of a visitor to America. In this work he captures what he believes to be the exuberance and vastness of a young and growing land. For some time it provoked a lively controversy. Many of his critics accused him of stealing from Negro and Indian music. To this Dvorák replied, "I have tried to write in the spirit of national American melodies." There are unmistakable traces of American influence along with his native Bohemian characteristics in Dvorák's *New World Symphony*. Dvorák was made aware of Negro plantation songs by Henry T. Burleigh, a young student at the conservatory. He was also deeply impressed by the "spirituals" and the songs of Stephen Foster. Dvorák saturated himself with the spirit of the old negro spirituals and then invented his own themes. In particular *Swing Low, Sweet Chariot* pleased him, and a part of this melody is used in the second theme of the first movement.

Dvorák's main purpose in writing this great symphony was to show American composers how they might cultivate their art through folk channels. *Symphony #5* (New World) shows Dvorák's mastery of orchestral color; his ability to mold the classical form to highly individual taste.

*Symphony #5* (New World) is in four movements. It opens with a slow introduction in which the main theme of the first movement is suggested in horns and lower strings. This theme which is syncopated is presented by the horns and carried over by the woodwinds. A transitional subject in flutes and oboe then leads to the second main theme, which is introduced by the flute and after that assumed by the violins. This second theme resembles the melody of *Swing Low, Sweet Chariot*.

The second movement is the most celebrated in symphonic music, for its principal theme is known to everyone in some arrangement or other. It is built around a plaintive melody for English horn over harmonics in the strings. This section has the unmistakable personality of a spiritual. Dvorák has been accused falsely of stealing this melody from the spiritual *"Goin' Home."* Actually, *"Goin' Home"* was written from the Dvorák melody by one of his pupils. Two subsidiary ideas are introduced after this melody, first in the flute and oboe and secondly in the oboe alone. This movement closes with the same beautiful chords that introduced the beginning.

The lively first theme of the Scherzo, which sounds like a ritual dance, is humorous and lively. It begins with flute and oboe and is answered by the clarinet. A gentle second idea is presented by the flute and oboe. There are two spirited trios in E major and C major. In the coda, which appears after a repetition of the opening section, the principal theme of the first movement is heard again in the horns, develops in volume, and then fades away.

After a brief introduction, the jubilant main theme of the finale is proclaimed by horns and trumpets against sharp chords in the rest of the orchestra. This is counterposed to a flowing lyric idea, a reverie sung by the clarinet. The third idea is in the nature of a popular song. Its symmetrical phrases end in three descending notes that appear to be derived from the familiar round, *Three Blind Mice*. In the developmental and recapitulation sections are found the main theme of the slow movement, a fragment of the Scherzo, and the principal subject of the first movement. At the end there is a rousing finale, typical of works in that period.

Dvorák's *Symphony #5 in E Minor* (*New World*) has always been a favorite in the United States. Its continuity of thought, clarity of outline and vivacity of detail command the respect of musicians; while its appealing melodies and accessible ideas have made it one of the most popular classics.

*Malcolm D. Kriger*

This recording has been mastered on the finest equipment available in order to recreate the wide dimensional sound of the original music. CAUTION: Remember to play a STEREOPHONIC recording only on phonographs equipped for stereo. However, the sound quality of a MONOPHONIC recording will be greatly enhanced when played upon stereophonic playback equipment.

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## SIDE ONE

### SOUTHERN HIGHWAY

I guess I'm gonna get along some southern main' highway, and get upon the rollin' mountains of New Mexico, let these desert sunsets soothe me and get some new friends talkin' to me and let my mind go reelin' with the eagle through the sky.

Chorus:
And if California finds you with a new love
I'll be happy if you're smilin' Susan.
No one is to blame, if it's finally come to pain;
You're just a woman honey, I'm just a man.

Even though the pain of leavin' you still surrounds me
you know I've got a new friend and lots of places
I ain't seen, there comes a time between two
people when you either stay or let go —
I've been slowly dyin'; livin' halfway in between.
(Chorus)

### Swallows

Watch the swallows circling and climbing
Catching sunbeams on the wing with wind as friend
and clouds for lovers do you doubt the song he sings

Chorus:
Can we fly with swallows wings upover mountains
by the sea, if we listen close in the evening the
swallow sings, come fly with me.

I've often watched those birds in flight and
dreamed of living my life so free, like clouds
of lace and angel down, a chance to live my
life and just be me.
(Chorus)
The swallows song rings like a bell either
steepled there in the sky and no one cares
what path he chooses no one tells him
how high to fly.
(Chorus)

### DAVE AND LINDA'S WEDDING SONG

Sharing love & laughter you've come to
join your lives, harmonizing daydreams with
sparkles in your eyes. lifetimes road swarting
now to fill up your tomorrows together now
you'll share your joys and also share your sorrows
Chorus
Dave & Linda it's so good to see you
and to see you smiling and to see the
warmth that flows between your souls
la, la, la, la, la, la. la, la, la, la, la, la, a fertile
seed your lives become your love
will make it grow oh love, may it grow

With freshness born of springtimes morning
and perspective born of years both of you
have seen some laughter you both have
seen some tears, no promises of carefree
love you've spoken in your vows. just a
pledge of oneness and to help each other now

Your love it circles outward and touches
many hearts and brings this time of
gladness and blessings from the stars
and most of all beginnings of a
lifetimes worth of life and frees you
now to realize those dreams you've
kept in sight.

### NORMAL DAY

Well, I went walking down the street one morning —
talking to myself
Not understanding a single word I was saying

Chorus:
It's a normal day even though a life is so confusin
It's a normal day — sometime's your winnin' —
Sometimes you're losin

It's two A.M. and they're cleanin off
them tables
There's just a bunch of old crows left in
the bar
And your wonderin why your life's not
like the movies,
And hopin where you're crashin isn't far
(Chorus)

### POTTER LADY

Oh my pretty potter lady weaver of my dreams,
Southern window's winter sunshine sparkles on the
Kitchen greens. — I wear a grey-blue shirt, you know
It's one you made me. Oh-oh pretty potter lady.
It warms my soul the one you're sharing with me
Oh-oh pretty potter lady A warming glow you know
You keep around me. Your eyes like timeless wells
reflect the sky and gaze into other times.

Sunlight finds our fixtures casting the same shadows
Oh-oh pretty potter lady, some open land and
Some family is what we're after.

Our lives will see good times and hard, we'll know
both of their seasons. Oh-oh pretty potter lady
Sunlight brings the land it's warmth you've brought
to me a reason. Oh-oh pretty potter lady —
Oh-oh pretty potter lady - Oh-oh pretty potter lady.

### NEW DREAMS

Meadowlarks came flying out this mornin'
guess we heard 'em singing, and the sparkling
ing pretty girls eye set my bells a ringin'
Chorus:
I feel the blowin' of the springtime breezes
and I felt you there beside me in the dawn,
and even though those last dreams laid me
wasted, I feel some new dreams comin' on.

Here I am again standing on this highway
but a different girl to see this time around,
and those broken dreams they're only what you
make of 'em you know, it's been too long lyin'
dyin' here on the ground.

Wintertimes been too long in it's passin'
and I've drunk too many bottles of that
self pity's wine, now you know I don't feel
much like drinkin' guess you know you made
me feel so fine.

(Repeat chorus)

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## SIDE TWO

### HOME IN THE COUNTRY

Oh I wish I had me a home in the country,
With my little woman next to me.
Sharing life together through all kinds of weather
my little girl would be enough for me.
Oh I wish I had me a home in the country—

Travelin' down the road is such a sad life
but I hear the highway call to me.
Travelin' down the road is such a lonely life
but when you're travelin your really flyin'
And you're free—free to be lonely.

Oh I wish I had me my own family—
I take 'em all to live at my home in the country.
We'd raise our own potatoes,
acorn squashes and tomatoes
And my wife and kids
would be the life for me.
Oh, I wish I had me my own family
Cuz, I'd take 'em all to live
at my home in the country.

Whose that girl over there, you know
she's lookin' so pretty—
And the day is just right
for fallin' in love.
Whose that girl over there, you know
She's lookin' so fine—
But now the night has come
and I'm still alone.
Must be on the wrong road—
got these two roads I've been following.

### WAVES OF THE DAWN

You river me down to an ocean
And shower me up to the sky.
You leave me with joyous emotion
and these tremblies of life that I sigh.
Chorus:
And the wind was a warm one
that blew your love to me,
Guess a rainbow comes after a storm.

And this child that you gave me
is like to amaze me,
Little Ellie you sure make me warm.

The sunrise an ethereal presence through
the fog on the day you were born.
And your Mom was a radiant essence a new
mother and child ride the waves of the dawn.

And we lay there in silence with love deep inside us
As this mingle it swept us away.
And then joy overcame me in the dawn all knowing me.
We gave thanks to the spirits of the day.

### HEY THERE FRIEND

Hey there friend, how ya doin hope
you're doin' fine—
Hey there friend, I care about ya though
the spirit was mine—
Seems like only yesterday I knew you
seems like just last night I held you tight
Now I sit here wonderin how you're feeling
and wonderin' where you're gonna spend the night.

Hey there friend, how's the goin' hope the goin's smooth
Hey there friend, I hope you're sailin away from
all your blues
Part of me is wantin' you to miss me to
Feel the pain that's runnin' down my soul
The other part is tryin' to forget you
with neither part quite knowing where to go.

Hey there friend, keep our friendship
though the rest might die.
Treasured thoughts and happy memories
last us through the miles.
And if some man is keeping your bed warm
at night
I hope his arms are strong and hold you
tight
You're a woman and you've got your women's needs
I know how cold and lonely is the night.

Hey there friend, don't forget now
all the things we've done—
Magic skys. Pull of laughter, sunbeams
from the sun—
I'll keep in touch with where you are and
where you've been—
Hoping only for your happy days
Maybe up the road we'll learn to feel again
And the love we lost will come back
then to stay—

### Pigtail Girl

I'm gonna catch me a butterfly
and get off of this snail.
I'm gonna build me a castle out of
firefly tails.
Chorus:
Maybe we'll go to Oregon,
they say it's so pretty there
Gonna take along my best friend,
she's got those pigtails in her hair

I'm gonna build me some dreams
out of smiles and things
I'm gonna hitch on out and see her
and use the dreams for my wings
(Chorus:)

Go on back to the porch and check
the mailbox again,
It's been such a fine day, you know I'm
sure to hear from my friend,
She'll say come on out and see me
come out and talk to me,
We've got those happy days still comin'
and those castles by the sea.
(Chorus.)

### PLEASE DON'T SAY FOREVER

Please don't say forever because we love today
Tomorrows are uncertain things no one can
Really say, Forevers are for story books and
Young love by the sea. We've both been through
that game before, it's not for you and me.

I had someone once tell me she'd love me
Till the end, when she left my heart went too
And it took so long to mend, now I don't really
Blame her but how much better it would be
If we could both sing April's songs of love
And still be free—

Let's live each day as it goes by and
Not make future plans, plans don't always
Hold so true when lovers make demands
We'll greet the morning with a smile and
Love into the dawn, and not be caught by
Empty words when we find that love
Is gone—

### DAKOTA SIOUX

The old man on the mountain he came to
be my friend
We talked a bit he told me much he felt
life near the end
He told of days now gone by before the
white men came,
With his deadly guns and sharpened plows
To give the land his name

Once wild grass grew from sky to sky in
rolling plains of brown;
With crystal lake and mountain streams
and clouds of fleece and down
To this they've added billboard signs and
wire fence, he said.
The ones who lived here first don't mind,
most of them are dead.

The Stienway's boy he stole a car and smashed
into a tree
They slapped his hands and sent him home
the judge picked up his fee.
The next case tried was an Indian boy
he stole a pair of socks.
He spent his next six years in jail
busting county rocks.

The last time that he talked to me he
looked me in the eye,
Be proud your skin is dark like mine
and hold your head up high.
I knew your mom and daddy well
before the hunger came
They would have lived, had they crawled
but they wouldn't play this game.

They'd take your name if they could
and make it Smith or Brown.
But bending willow bits you well,
Don't let them tear you down,
Just think of seas of buffalo grass,
remember where they grew
Your parents that you never knew were
proud Dakota Sioux.

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Adventure Playhouse Presents:

# Robin Hood Wins the Golden Prize

**Another amazing adventure with the fearless Robin!**




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Color in the letter blocks as you practice your A-B-C's.
Can you name a word that starts with each letter of the Alphabet?




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ROMPER ROOM

# One Big Happy Family

## and other Musical Adventures

ROMPER ROOM

RR 13



STEREO

ROMPER ROOM™

# One Big Happy Family

## and other Musical Adventures

RR 13

*Starring Granny Cat, Do Bee, UpUp, Kimble, and the Twins: Cindy and Mindy*

**Each Band Below Consists of a Story and Song**

**Side A**

Band 1: **ONE BIG HAPPY FAMILY** 3:52
Music by David Spangler
Lyrics by Joan Wile

Band 2: **MY MOM** 4:18
Music and lyrics by
David Spangler and Marc Elliott

Band 3: **MY DAD** 3:55
Music and lyrics by
David Spangler and Marc Elliott

**Side B**

Band 1: **BROTHER/SISTER** 4:18
Music and lyrics by
David Spangler and Marc Elliott

Band 2: **EVERYTHING I LOVE** 4:27
Music and lyrics by
David Spangler and Marc Elliott

To really reach young children, music must reflect the creativity, sophistication, and emotional maturity of today's little ones. Not only are they exposed to adult ideas and concerns through television, but they also hear rock music, folk music, elevator music, and commercial jingles without even having to turn on a record player. In order to reach these children emotionally and intellectually, music must talk to them on a much more exciting and sophisticated level than ever before. Experts in the field of education have clearly recognized all of these influences on children and have had to tailor children's education to meet these demands. All of us at *Romper Room* have felt strongly that to be part and parcel of a child's life, music must meet the same demands. We also feel that the same kind of musical demands we must meet for children are ones we meet for adults. That is because we at *Romper Room* treat our children as people, not just as babies. Music that you will hear on this record is exciting because of what it says, because of how it makes children feel, and because it provides a common bond between child and adult. We believe that music is a key way to open up children intellectually and emotionally. We hope you will feel as we do that the marvelously enchanting and exciting, warm, loving, and exhilarating music that you and your children are about to hear reaches these goals.

**SALLY BELL**
Executive Vice President
Romper Room Enterprises

Cover Ray Favata
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All songs conceived by David Spangler
Recorded at Celebration Recording and Nola Sound Studios, Inc., New York
Engineer: Frank Laico
Special thanks to Sally Bell, Tommy Hamm, Marc Hood, and Jo Cuccaro
Recording produced by Caedmon, New York
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Available from Caedmon

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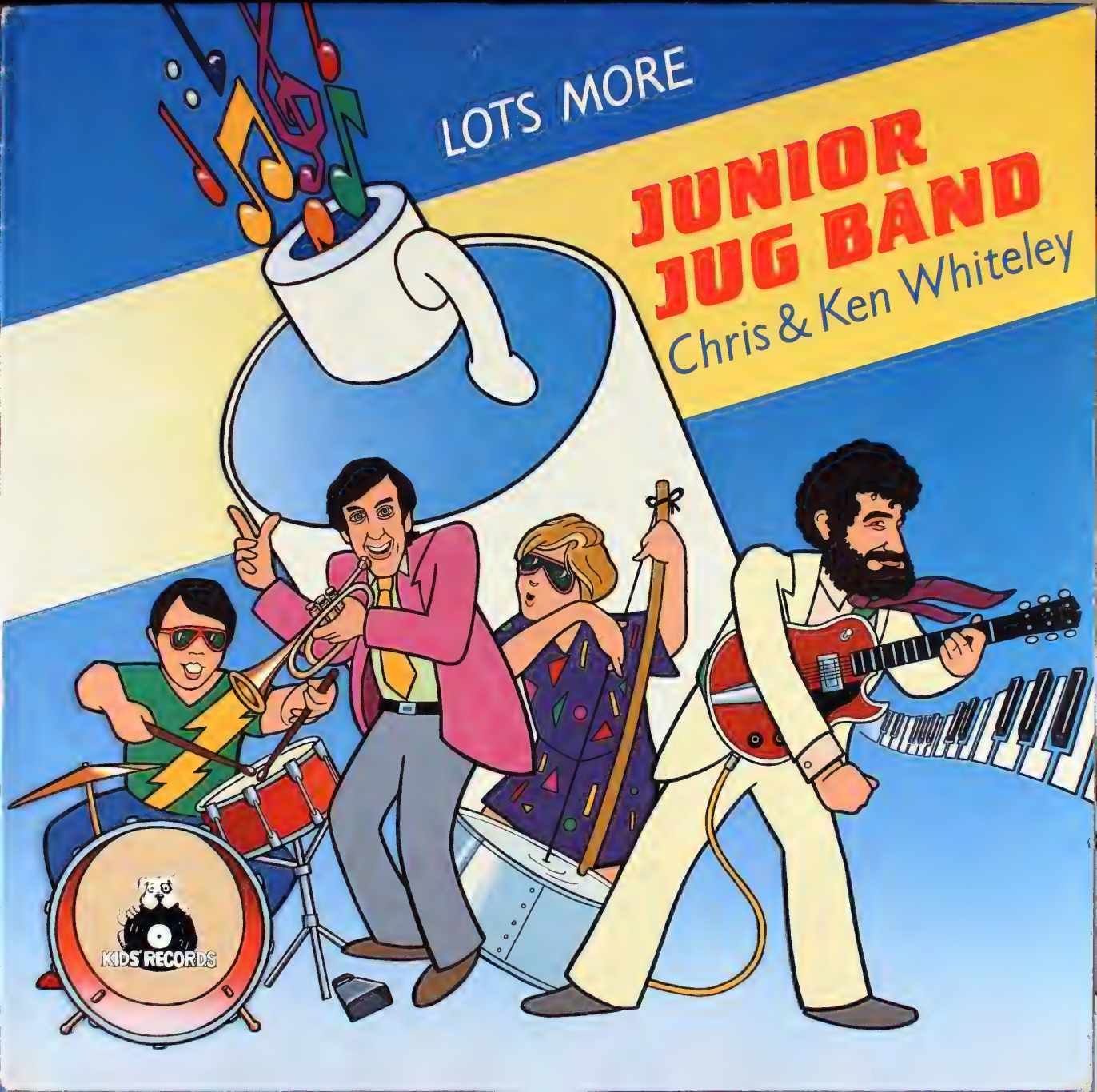
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Fait aux Etats-Unis

LOTS MORE

# JUNIOR JUG BAND

Chris & Ken Whiteley





**JUNIOR JUG BAND AMAZES AUDIENCE**

For 55 minutes, Chris and Ken Whiteley–together with Chris's two children, Jenny and Daniel–entertain their audience with folk, jazz and contemporary music, tell stories, and demonstrate their mastery of over 20 musical instruments.

What is striking about the Whiteleys is their skill and imagination. Their musicianship is superb. They are at home with all kinds of traditional and contemporary music.

Audience members follow the stories and soak up the musical instruction with rapt attention and they throw themselves with unselfconscious abandon into the participatory games and songs.

An honest-to-gosh jug band that sends an audience into squeals of delight.

Reg Skene
*Winnipeg Free Press*

**SIDE ONE**

Shoo Fly On Me
The Music Goes 'Round and Around
On My Way Home
Washtub Boogie
High & Low
Old Dan Tucker
Exercising
Rock Island Line
The Grey Goose
All Together Now

**SIDE TWO**

Take It Slow And Easy
You Can't Rollerskate In A Buffalo Herd
Things Are Coming My Way
The Beatle Bug Bop
Ballet Parisienne
Halfway Down The Stairs
The Monkey And The Engineer
I Like To Have Fun With You
Dilly Dally



Recorded at Inception Sound, Toronto
Engineer–Chad Irschik
Cover Design & Illustration–Ian Bell & Lynn Reist
**Produced by Chris & Ken Whiteley**

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For concert and workshop information write to:
The Junior Jug Band
c/o Kids' Records
P.O. Box 670, Station A
Toronto, Ontario
M5W 1G2

Lyric and Activity Booklet Included

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CHRIS AND KEN'S JUNIOR JUG BAND PRESENTS.....

# JUG BAND FUN!!

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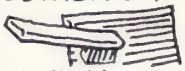
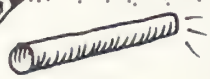
## 1 LISTEN!



WHAT SOUNDS DO YOU HEAR?

| BLOWING SOUNDS | SCRAPING SOUNDS | SHAKING SOUNDS | TAPPING SOUNDS | PICKING SOUNDS |
|---|---|---|---|---|
|  |  |  |  |  |
| •TRUMPET | •FIDDLE | •SHAKERS | •TRIANGLE | •BANJO |

## 2 COLLECT AND MAKE SOME NEAT INSTRUMENTS FROM SOUNDS THAT YOU CAN...

| BLOW... | SCRAPE.. | SHAKE... | TAP... | PICK... |
|---|---|---|---|---|
| •A BOTTLE OR JUG...  | •A WASHBOARD AND THIMBLES  | •PLASTIC BOTTLE AND SEEDS...  | •FRIED CHICKEN DRUM AND TWO SPOONS...  | •KLEENEX BOX WITH RUBBER BANDS AND A RULER...  |
| •A COMB AND TISSUE...  | •CORRUGATED PAPER AND A TOOTHBRUSH...  | •MARACAS FROM LEMON SQUEEZERS AND RICE...  | •TWO PIECES OF BROOM HANDLE...  | •COFFEE CAN, OLD STRING AND DOWLING...  |
| •STRAW  | •GRILL  | •KEYS  | •SPOONS  | •RULER  |

## 3 GET SOME FRIENDS...

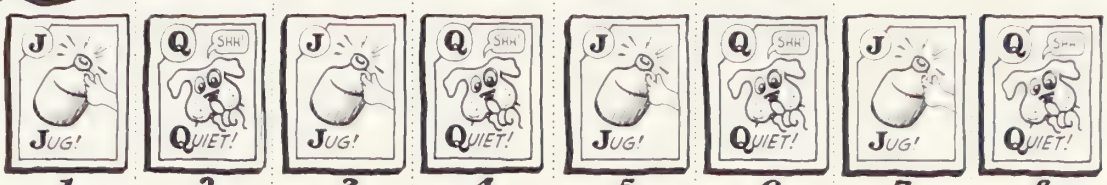
AND MAKE YOUR OWN BAND!



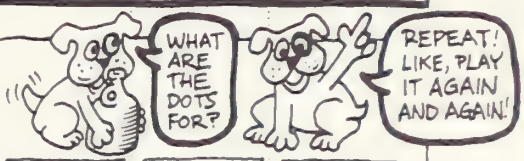
HAVING FUN WITH...

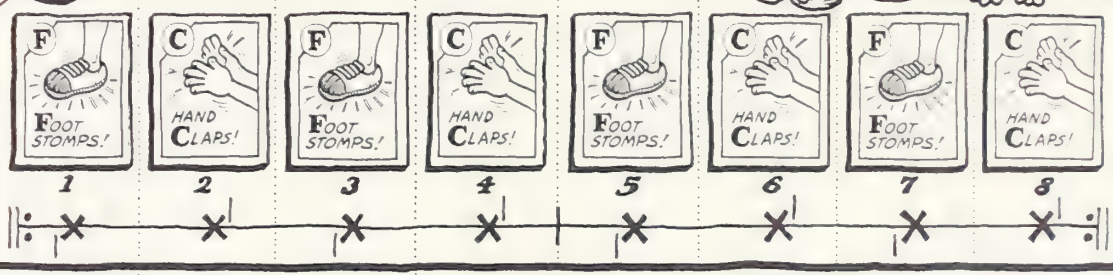
# JUG BAND CARD PATTERNS!

## 1 CAN YOU PLAY THIS PATTERN?

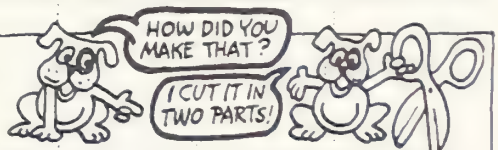


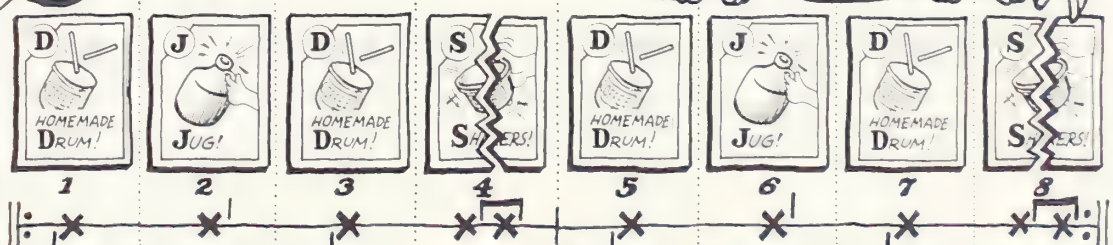

## 2 TRY THIS ONE!




## 3 HOW ABOUT THIS ONE...




CAN YOUR JUG BAND PLAY (1) AND (3) AT THE SAME TIME??

## 4 NOW MAKE UP LOTS OF YOUR OWN PATTERNS WITH YOUR JUG BAND ALPHABET CARDS...

AND HAVE FUN PLAYING + SINGING WITH CHRIS AND KEN... AND YOUR FRIENDS!

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Laura Simms with Steve Gorn
KRL 1008
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·A CLASSICAL MUSIC FANTASY FOR CHILDREN
Camerata
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SHARE IT
Rosenshontz
KRL 1006
KRC 1006

"...the informal verses humorously dramatize many


the celtic heritage
"hills and the valleys will sing"

# the celtic heritage
# "hills and the valleys will sing"



Jerry O'Leary
*Guitar—Vocals*



Pat Campbell
*Accordian—Vocals*



Jimmie Scanlin
*Banjo—Vocals—Bodhrán*

Irish music is the history and character of the Irish people recorded in song. This message is conveyed by a refreshing Irish group called The Celtic Heritage. In 1981 Pat Campbell and Jimmie Scanlin formed the Celtic Heritage. Jerry O'Leary soon joined to complete this entertaining trio.

This album features a unique variety of ballads. Pat shares a beautiful gaelic tune about his native home Donegal, while Jimmie sings one of his favorites about a roguish lad called The Bold O'Donahue, and Jerry offers an original song, Freedom For Ireland.

The other arrangements have been popular ballads and are traditionally sung in many pubs.

Now sit back, take up a glass and treat youself to the music of The Celtic Heritage and you too can hear how the "Hills and the Valleys Will Sing."

## SIDE 1

1 **The Bold O'Donohue**
Traditional Arrangement
2 **Avondale**
Traditional Arrangement
3 **Farewell to Dublin**
Brian Warfield
4 **Boys of the Old Brigade**
Pat McGuigan
5 **Mo Séan Dun Nagall**
(My Old Donegal)
Traditional Arrangement
6 **Freedom For Ireland**
Jerry O'Leary – © 1985

## SIDE 2

1 **A Bunch of Thyme**
Traditional Arrangement
2 **The Mermaid**
Traditional Arrangement
3 **Fields of Athenry**
Pete St. John
4 **Whiskey in the Jar**
Traditional Arrangement
5 **Home Boys Home**
Traditional Arrangement
6 **Medley of Reels**
A Sally Gardens
B Drowsey Maggie
C Merry Blacksmith
All Traditional Arrangement

Special Thanks to:
Kathleen McCafferty—Background Vocals. Avondale, Bunch of Thyme, Freedom For Ireland
Triona O'Donoghue—Background Vocal. Fields of Athenry
Joe Spinelli—Bass
Ted Baker—Piano, Keyboards
John Wicks—Bass, Drums, Keyboards
Robert F. O'Leary—Photography
Karen Caggia—Celtic Lettering
Franklin Printing—Design Typography

MADE IN USA

Recorded at:
The "New" Third Story Recording
5120 Walnut St.
Philadelphia, Pa.
Engineered by:
John Wicks, Lew Wernick, Scott Herzog
Produced by:
JOHN O. WICKS
℗ © January 1986

HSH
367LP



# *OH HAPPY DAY!*

## REV. ALVETRA JONES

and the

"A. Jones Revivals, Inc. Choir"



HSH

367LP

PRICE 10

# OH HAPPY DAY!

## REV. ALVETRA JONES



SIDE ONE

| | | |
|---|---|---|
| 1. | JESUS IS MY FRIEND<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 3:15 |
| 2. | HE'S BEEN SO GOOD TO ME<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:35 |
| 3. | SERMON: Oh Happy Day | |
| 4. | I DON'T KNOW, BUT I KNOW WHO KNOWS<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 1:22 |

SIDE TWO

| | | |
|---|---|---|
| 1. | JESUS IS PASSING YOUR WAY<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:23 |
| 2. | I HATE THE SIN<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 4:25 |
| 3. | SERMON: Oh Happy Day | |
| 4. | JESUS CARES<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 2:30 |
| 5. | AFTER AWHILE<br>Rev. Alvetra Jones (HOROHR Pub. Co.-BMI) | 4:14 |

HSH Records in continuing its policy to produce outstanding recordings for our friends who enjoy the Black Gospel and Spiritual songs, would like to introduce you to Rev. Alvetra Jones, who is not only a great singer, but an outstanding preacher. This is our first album to contain sermons, but I believe you will enjoy listening to one of Rev. Jones' finest sermons "OH, HAPPY DAY," along with the seven beautiful songs we've included.

Rev. Jones has been preaching and singing since he was a small boy. He has always been an organizer of singing groups, Quartets and Choirs. Although he doesn't claim to be a musician, the people who attend his Crusades are mightily blessed by his virtuosity.

About fifteen years ago, Rev. Jones felt the call of the Lord into the work of Ministering. Although he had sung in Quartets with such groups as The Blind Boys, The Chosen Gospel Singers and others, he knew that the Lord would bless his new work.

Today, he has built an organization for his Crusades, and the "A. Jones Revivals, Inc. Choir" now travels with him.

His song writing ability is evidenced by the fact that all of the songs on this album are his original compositions.

Perhaps you have never met Rev. Jones, but I feel that after hearing this recording, you will be able to tell others about it, and encourage them to visit his Crusade the next time it is in their area.

We could not begin to relate all of the good things that Rev. Jones is doing in the Lord's work. Even his trip to the Holy Lands where he preached and sang the songs he loves so well, is almost beyond description.

Listen to the great singing of the "A. Jones Revivals, Inc. Choir" with special songs by Bro. Robinson, Sis. Elizabeth Selley, Sis. Deborah King and his wife Mrs. Lydia Jones.

Special thanks should also be given to the musicians: Rev. Bill Robinson, organist Bro. Joseph David, drums; and Sis. Shirley Harrington, pianist.

Col. Dave Mathes
President
Nashville Recording Services, Inc.

Produced By:
COL. DAVE MATHES
and
HOYT SULLIVAN

For more information concerning A. Jones Revivals, Inc. write to:
Rev. A. Jones
P. O. Box 285
Pinehurst, N. C. 28374

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P. O. Box 653
Nashville, Tennessee 37202
A HOYT SULLIVAN ENTERPRISE

# FIST

# DANGER ZONE




DANGER ZONE (3:22)
MUSCLE GUN (4:42)
I WILL REMEMBER (3:10)
VOICES (3:00)
KILLER (3:12)
STARLIGHT (3:04)
ROCK CITY (2:50)
RAISE HELL (2:56)
REBELS (2:51)
STREETS OF FIRE (2:54)
Ron Chenier: Lead Vocals, Guitars
Bob Patterson: Drums
Laurie Curry: Keyboards
Bob Moffat: Bass Guitar

# Olga Guillot

JPD - 3645



MIENTEME
ESTAMOS EN PAZ
POR ESO ESTOY ASI
SIN MI
SOLA
CAMPANITAS DE CRISTAL

PALABRAS CALLADAS
ESO Y MAS
VIVIR DE LOS RECUERDOS
DIME
NO ME QUIERAS ASI
DOS CAMINOS

orquesta **HERMANOS CASTRO**




JPD-3645 - OLGA GUILLOT
Miénteme - Estamos en Paz - Por eso estoy así - Sin mi - Sola - Campanitas de Cristal - Palabras Calladas - Eso y Más - Vivir de los Recuerdos - Dime - No me quieras así
Dos caminos




JPD-3646 - ERNESTO LECUONA - AL PIANO

Mi Corazón se fue - Mariposa - Tus Ojos Azules - Recordar - Al fin - Celos - Sin Encontrarte - No es por Ti - Te he visto pasar - Como Presiento - Se fué - Yo te quiero siempre

DARDO
RECORDINGS



JPD-3647 - BAILE CON LA RIVERSIDE - Pensamiento - Ramano - Avenida 486 - A la Rigola - Amor, Amor - Que bueno está el ambiente - En un pueblito Español - Cuando ya no me quieras - Amapola - Y tú qué has hecho - Todo en ti - Frenesí




JPD-3648 - CREACIONES DE LA GUILLOT
Vete - La Novia de Todos - Enséñame Tú - Tú me Niegas - Inmensa pasión - La Canción de mis Canciones - Porque te conocí - Yo no se que me pasa - Al presentirte en mi vida - Me estoy enamorando - Que dirías de mí - Por nuestra Cobardía




JPD - 3649 - COMUNICANDO - OLGA GUILLOT
Comunicando - Total - Soy Tuya - No, no puede ser - No importa si mentí - Enamorada - La Gloria eres tú - Me contaron de tí - En nosotros - Aunque tú me olvides - Porque - Vete de mí



JPD-3650 - BAJO UN PALMAR
con Tito Gómez y la Orq. Riverside - Bajo un Palmar - Aquellos ojos verdes - Me voy pa' Pinar del Río - Pobre Luna - Adolorido - ChaChaCha en Tropicana - Aprende Corazón - Incertidumbre - Yo tengo la casita - Guacanayabo - Yo fuí corazon - Las Gallegas bailan Mambo

# LA MARCA DE LOS GRANDES EXITOS
# "SIEMPRE EN EL BLANCO"
## con los artistas más conocidos

MANUFACTURED
&
DISTRIBUTED by

**DARDO RECORDING CORP**
P. O. BOX 445
HIALEAH, FLORIDA

STEREO
ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

FS 271



# Sarah Vaughan

## Volume II

IT'S YOU OR NO ONE
TENDERLY
THE LORDS PRAYER
WHAT A DIFFERENCE A DAY MAKES
GENTLEMAN FRIEND
MOTHERLESS CHILD
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
SEPTEMBER SONG
TIME AFTER TIME
A HUNDRED YEARS FROM TODAY

EVEREST RECORDS
ARCHIVE OF
FOLK & JAZZ MUSIC

The devine Sarah was born March 27, 1924 in Newark, New Jersey.

Sarah began singing at the Mt. Zion Baptist Church, took piano lessons from 1931 to 1939, along with the organ. She won an amateur contest at the Apollo Theatre in New York, and was recommended by Billy Eckstine for a job with Earl "Fatha" Hines' orchestra (see FS 246), and she made her first professional appearance as vocalist and second pianist at the Apollo in April 1943.

When Billy Eckstine formed his own band in 1944, Sarah joined him, and in December 1944 made her first recordings under the able direction of Leonard Feather.

For the most part, Sarah has worked as a solo act since her departure from the Eckstine band in 1945, being assisted by a recording contract and the enthusiasm of such as Dizzy Gillespie and Charlie Parker. She gained in stature while working a more choice group of clubs, and when playing the Cafe Society she met and married George Treadwell, trumpeter with J. C. Heard Sextet.

From 1949 through 1951 she toured in England and France and had gained worldwide appreciation and was a top concert act in the USA.

Sarah's vocals are quite apart from other jazz singers through her distinct vibrato and perfect control, having a feel for each song she sings which allows her the ability to counterpoint vocally on the order of an instrumentalist. As Leonard Feather has said, "THE EMOTIONAL IMPACT SHE CAN CONVEY WAS MEMORABLY DEMONSTRATED IN NON-JAZZ, STRAIGHT PERFORMANCES SUCH AS "THE LORD'S PRAYER, "SOMETIMES I FEEL LIKE A MOTHERLESS CHILD," AND WHICH, ON THE LEVEL OF PASSIONATE COMMUNICATION, ARE SUPERIOR TO ALMOST ANY OF HER JAZZ SOLOS."

*Recorded in New York City*
*in 1946 and 1947*

## A STATEMENT OF PURPOSE

*With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of Americana. It is well nigh impossible to successfully manufacture those unselfconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.*

*Authentic performances of indigenous and unselfconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and on not so high-fi 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.*

*It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L. P.'s at reasonable prices.*

*The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.*

*In order to transcribe these oft-times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously splicing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback. As many as 500 splices may be made in one recording to eliminate the "pops" and distortions without impairing the performance. In any case—the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerety and soul of the artists.*

*The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!*

*AN EVEREST RECORDS PRODUCTION / WRITE FOR FREE CATALOG*

*EVEREST RECORDS, 10920 WILSHIRE BLVD., SUITE 410, LOS ANGELES, CALIFORNIA 90024*

# Sarah Vaughan

## Volume II

IT'S YOU OR NO ONE
TENDERLY
THE LORDS PRAYER
WHAT A DIFFERENCE A DAY MAKES
GENTLEMAN FRIEND
MOTHERLESS CHILD
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
SEPTEMBER SONG
TIME AFTER TIME
A HUNDRED YEARS FROM TODAY

EVEREST RECORDS
ARCHIVE OF
FOLK & JAZZ MUSIC

# PRAY

Virtue

## THE GREATEST GIFT

## MIGHTY CROSS GOSPEL SINGERS

SIDE-1
STEREO
33 1/3 RPM

P/V-10584-A
℗ 1985 PRAY/VIRTUE.
RECORDS
RECORDED & MASTERED
VIRTUE STUDIOS

1. GREATEST GIFT 2:33
   (W.S. Byrd) Mary Hill Music (BMI)
2. HE HAS BEEN GOOD TO ME 3:57
   (E. Bolden) Mary Hill Music (BMI)
3. CLOSE TO THEE 5:05
   (F.J. Crosby - Arr.) Mary Hill Music (BMI)
4. BAPTIZE ME 3:36
   (E. Bolden)

DISTRIBUTED NATIONALLY
BY
PRAY/VIRTUE RECORDS

1618 N. Broad St., Phila., PA 19121

PRAY

Virtue

# THE GREATEST GIFT

## MIGHTY CROSS GOSPEL SINGERS

SIDE-2
STEREO
33 1/3 RPM

P/V-10584-B
℗ 1985 PRAY/VIRTUE RECORDS
RECORDED & MASTERED VIRTUE STUDIOS

5. CHANGE 3:28 Lead: E. Bolden
   (E. Bolden & E.L. Blain III) Mary Hill Music (BMI)
6. ROUGH SIDE OF THE MOUNTAIN 3:45
   (Rev. C. Bolden)
7. JESUS KNOWS 2:58 Lead: T. Fuller
   (T. Fuller)
8. OPERATOR 2:36 Lead: S. Johnson
   (Arr. S. Johnson) Mary Hill Music (BMI)
9. GLORY & HONOR
   (C. Anton)

DISTRIBUTED NATIONALLY
BY
PRAY/VIRTUE RECORDS
1618 N. Broad St., Phila., PA 19121

# Borinquen

## NUEVOS CANTARES DE NAVIDAD

canta: EL TRIO VEGABAJEÑO

DG-1059

Cara A

33 1/3 R. P. M.

1.- SUBAN CAMPESINOS - (Guillermo Soto Mayor)
2.- DE LEJANAS TIERRAS - (Piní Maldonado)
3.- ESTA NOCHE BUENA - (Noel Estrada)
4.- CANTEMOS EN NAVIDAD - (Rubén Maldonado)
5.- NOCHE DE LOS REYES MAGOS - (G. Venega)
6.- BRISAS DE NAVIDAD - (Benito de Jesús)

Borinquen

NUEVOS CANTARES DE NAVIDAD

canta: EL TRIO VEGABAJEÑO

DG-1059

Cara B

33 1/3 R. P. M.

1.- ESTO ES NAVIDAD - (G. Venega)
2.- LA NAVIDAD - (G. Venega)
3.- LA SALVE DE NAVIDAD - (D. R.)
4.- HOSSANNA - (Rafael Hernández)
5.- GLORIA DE NAVIDAD - (Guillermo Soto Mayor)
6.- TRULLA DE NAVIDAD - (Noel Estrada)

URHEBER- UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 125

A

Seite 1

℗ 1976 EMI Electrola GmbH

# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

## HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

**„Villancicos" aus „Cancionero de la Colombina" (Ende 15. Jh.)** · Niña y viña (Anonym) · Propiñán de melyor (Anonym) · Como no le andaré yo? (Anonym) · **Recercada** (Anonym) · **Fantasia und Pavana** (Milan) · **„Villancicos" aus „Cancionero de Palacio" (1490-1530)** · Al alva venid, buen amigo (Anonym) · Perdi la mi rrueca (Anonym) · A los baños del amor (Anonym) · Fantasia und Romanesca (Anonym) · Pues bien para esta (Garcimuñós) · Si avéis dicho, marido (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI

Die Stimme seines Herrn

STEREO

1 C 163-30 125

B

Seite 2

℗ 1976 EMI Electrola GmbH

# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1460-1550)

## HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

**„Romances" aus „Cancionero de Palacio" (1490-1530)** · Si d'amor pena sentis (Anonym) · O voy (Román) · Qu' es de ti, desconsolado? (Encina)

**3 Recercadas sobre tenores (Ortiz)**

**Villancicos aus „Cancionero de Uppsala" (1500-1550)** · Yo me soy la morenica (Anonym) · Si la noche haze escura (Anonym) · Soleta só jo aci (Anonym) · Con Con qué la lavaré? (Anonym) · Soy serranica (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY · ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN




STEREO

1 C 163-30 126

A

Seite 3

℗ 1976 EMI Electrola GmbH

# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

## WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

### SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (Anonym)
El rey de Francia tres hijas tenia (Anonym)
Una matica de Ruda (Anonym)
Palestina hermoza (Anonym)
Nani, nani (Anonym)
El rey que tanto madruga (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 126

B

Seite 4

℗1976 EMI Electrola GmbH

# REFLEXE - STATIONEN EUROPÄISCHER MUSIK

**WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN** (1450-1550)

**SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien** (1492)

Por qué llorax blanca niña (Anonym)
Moriccs los mis moricos (Anonym)
Lavava y suspirava (Anonym)
Paxarico tu te llamas (Anonym)
La Reina xerifa mora (Anonym)
Por alli pasó un cavallero (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

# NORMAN CASIANO

33 1/3 RPM — LADO A — VOLUMEN 1 — LP-002

1. ME HA DADO POR RECORDAR *(María E. La Salle)*
2. TANTO TE AME *(Ruben Maldonado)*
3. PATRICIA *(Ledesma y Casiano)*
4. DIME POR QUE *(Rafael Ledesma)*

# NORMAN CASIANO

33 1/3 RPM

LP-002

## LADO B VOLUMEN 1

1. PLEGARIA (*Víctor Torres*) — 2. SI TAN SOLO EN LA VIDA (*Rafael Ledesma*) — 3. HOY COMO AYER (*Rafael Ledesma*) — 4. ME HA DADO POR RECORDAR (*María E. La Salle*)

HAFA ADAI RECORDS



# JOHNNY SABLAN
# JOHNNY SABLAN SINGS . . .

## SIDE 1

(HALP-3321-A)

Produced & Arranged by
by Johnny Sablan
(S-4926)

1. PEARLY SHELLS (Petlas Chegai) 2:50
   (Edwards-Pober) Criterion Music Corp. (ASCAP)
2. LET IT BE ME (Potlo Ya Guao) 3:05
   (Curtis-Delanoe-Becaud) France Music Co. (ASCAP)
3. RELEASE ME (Sotta Yu) 3:20
   (Miller-Williams-Yount) 4-Star Music Co. Inc. (BMI)
4. YOUR CHEATIN' HEART 2:52
   (Korason Mo Gof Dakun)
   (Hank Williams) Fred Rose Music Inc. (BMI)
5. BEFORE THE NEXT TEARDROPS FALL 3:12
   (Antes Deo Toho Lagomo)
   (Peters-Keith) Fingerlake Music Inc. (BMI)
6. MAKIN' WHOOPEE! (Kahn-Donaldson) 3:18
   Donaldson, Douglas & Gumble Inc. (ASCAP)

℗ 1977 Hafa Adai Records

***STEREO***

Made in U.S.A.

HAFA ADAI RECORDS



# JOHNNY SABLAN
# JOHNNY SABLAN SINGS . . .

**SIDE 2**
**(HALP-3321-B)**

Produced & Arranged by
by Johnny Sablan
©1977 Chamorro Music (ASCAP)
All Rights Reserved
**(S-4927)**

1. GUAI'YA i GUMAE'YA HAO 2:44
   (Love The One That Loves You) (Johnny Sablan)
2. MEMORIAS Y CHATANGMAK 3:22
   (Memories At Dawn) (Greg Guevara-Johnny Sablan)
3. BIRA HAO MAGI QUERIDA NENE 3:50
   (Return To Me Sweetheart) (Johnny Sablan)
4. TOHO I LAGOHO (Teardrops) 2:55
   (from: Harbor Lights) (Kennedy-Williams)
   Chappell & Co. Inc. (ASCAP)
5. HAGO FIHO (EN'MAHALANGE 3:23
   (We Miss You)
   (Rita Sablan-Johnny Sablan)

℗ 1977 Hafa Adai Records
***STEREO***
Made in U.S.A.

*"EXPRESS IMAGE"*
*Records*

## T K & COMPANY



SIDE 1
**Producer:**
**Tony Bolton**

EIR1000

TASTE AND SEE! 2:50
THE SEARCH 3:28
WHEN I'M WEAK 3:10

**All songs written by Tony Bolton**
**All songs published by BMI**

100 Jonquil Ave., Fort Walton Beach, FL 32548

*"EXPRESS IMAGE"*
*Records*

## T K & COMPANY

SIDE 2
Producer:
Tony Bolton

EIR1000

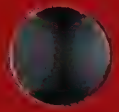
TALK TO ME 2:25
LIES 5:50
WHITE KNUCKLES 3:47

All songs written by Tony Bolton
All songs published by BMI

100 Jonquil Ave., Fort Walton Beach, FL 32548

# BEN OAKLAND'S COMPOSITIONS

Promotional Record
Not For Sale

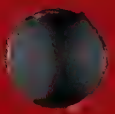


Side 1
RB-2335

1. I'LL TAKE ROMANCE - 2:20
Eydie Gorme
2. CHAMPAGNE WALTZ - 2:29
Lawrence Welk Orchestra
3. COOL TANGO - 2:44
David Rose Orchestra
4. JAVA JIVE - 2:13
Tammy Grimes
5. BELLISIMA - 2:29
Tony Martin
6. NEWSBEAT - 2:04
Ben Oakland
Orchestra

# BEN OAKLAND'S COMPOSITIONS

Promotional Record
Not For Sale



Side 2
RB-2336

1. **WHAT'S YOUR HURRY BEATRICE - 2:28**
Ben Oakland Orchestra
2. **IF I LOVE AGAIN - 3:17**
Tony Bennett
3. **SIDEWALKS OF CUBA - 2:50**
Ted Heath Orchestra
4. **WINTER SUN - 2:33**
Tony Martin
5. **RIVER RIVER - 3:08**
Peggy Lee
6. **BEAU NIGHT IN HOTCHKISS CORNERS - 2:24**
Ricky Alan Orchestra


awilda
" YO NO SOY ESA "
Arrs. MAXIMO TORRES
RECORDS
A
H-05
33 1/3 RPM
COMPATIBLE
S T E R E O
AMIGOS NO (D.R.)
YO NO SOY ESA
(Mari Trini)
TIC - TOC QUIEN ES (D.R.)
TRISTE CORAZON (D.R.)
LA PLAYA
(Alice Gracia)


awilda
" YO NO SOY ESA "
Arrs. MAXIMO TORRES
B
H-05
33 1/3 RPM
COMPATIBLE
S T E R E O
ADIOS CHICO DE MI BARRIO (D.R.)
ESTOY METIDA CONTIGO (D.R.)
YA YO LO SE
(Lic.Jose Carbia Miranda)
SI LOS NIÑOS GOBERNARAN
EL MUNDO (D.R.)
T U (D.R.)
RECORDS
DISCOPO

THE *Singing*

# SPICER FAMILY

## GOING HOME

Compatible
33 1/3 RPM

SIDE ONE
700310

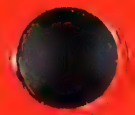
1. Wonderful Saviour - 2:51
2. Life Is Worth Living - 3:25
3. He Looked Beyond My Faults - 3:28
4. Sheltered In The Arms Of God - 4:32
5. Jesus Is Coming Soon - 1:46
6. Lonely Road - 1:38

THE *Singing*

# SPICER FAMILY

## GOING HOME

Compatible
33 1/3 RPM



SIDE TWO
700310

1. Don't Take Away My Cross - 3:25
2. And Now I Have Everything - 2:42
3. Going Home - 3:22
4. Personal Saviour - 2:17
5. Old Rugged Cross, Medley - 3:20
6. Sweeter Gets The Journey - 1:50

# Galica

## *Saint Teresa of Avila (Catholic) Gospel Choir*

**SIDE ONE**
Publisher: Bianca (BMI)
Exec. Producer:
Forrest McCain
Producer: J.E. Watson



STEREO
GLP 1001
TIME: 21:03

1. *If I Don't Make It To Heaven* (3:15)
2. *When I Rise* (6:15)
3. *Oh, How I Love Jesus* (5:40)
4. *Nothing But The Blood* (5:37)
5. *Oh, How I Love Jesus (Reprise)* (1:15)

℗ © 1985

Galica Records - Memphis, Tenn. A Division of Rodanca, Inc.

# Galica

## *Saint Teresa of Avila (Catholic) Gospel Choir*

**SIDE TWO**
Publisher: Bianca (BMI)
Exec. Producer:
Forrest McCain
Producer: J.E. Watson



**STEREO**
**GLP 1001**
**TIME: 20:20**

1. *(God's Love Is) Eternal and Everlasting* (4:03)
2. *Lord, Thanks For These Blessings* (6:48)
3. *When Jesus Returns* (5:08)
4. *Christ Is Coming Again* (2:45)

℗© 1985

Galica Records - Memphis, Tenn. A Division of Rodanca, Inc.

Mfg. & Dist. by KUBANEY PUBLISHING CORP. - 4728 N. W. 167 St., Miami, Florida 33014

# "EL GATICO"
# ANIBAL BRAVO
## y Su Típica Dominicana

K-40013
℗ 1983
Producción:
Mateo San Martin

Lado A
33 1/3 RPM
Stereo

1.-EL GATICO *
(Francisco Cruz) - 4:02 - Arr.: Anibal y Alberto

2.-LA LOCA *
(Anibal Bravo) - 4:12 - Arr. Anibal y Alberto

3.-EL PULPERO *
(Anibal Bravo) - 4:20 - Arr. Anibal y Alberto

4.-MADAME ALE CAYIU *
(Francisco Cruz) - 4:07- Arr. Andrés de Jesús

5.-LA CIBAEÑA *
(Francisco Cruz) - 4:00 - Arr. Anibal y Alberto

* Music by:
Kubaney Publishing Corp. (BMI)

Mfg. & Dist. by KUBANEY PUBLISHING CORP. - 4728 N. W. 167 St., Miami, Florida 33014

# "EL GATICO"

# ANIBAL BRAVO

## *y Su Típica Dominicana*

K-40013

℗ 1983

Producción:
Mateo San Martin



Lado B
33 1/3 RPM
Stereo

**1.-EL TONTONO ***
(Francisco Cruz) - 4:00 - Arr. Anibal y Alberto
**2.-LLORONA ***
(Anibal Bravo) - 4:10- Arr. Anibal Bravo
**3.-LA MUJER DE MI AMIGO**
(Orlando Jiménez) - 4:40- Arr. Anibal y Alberto
**4.-LAS DOMINICANAS ***
(Anibal Bravo) - 4:10- Arr. Anibal y El Grupo
**5.-EL SEÑOR**
(Ramoncito Diaz) - 4:13- Arr. Leo Pimentel

* Music by:
Kubaney Publishing Corp. (BMI)

VANGUARD CARDINAL SERIES

Rimsky-Korsakov

# ANTAR

## Symphonic Suite, Op. 9

VCS-10060-A
XSV 144933

Side One

1. Largo; Allegro giocoso 11:06
2. Allegro 4:54
3. Allegro risoluto alla marcia 5:15
4. Allegro vivace; Andante amoroso 7:46

**UTAH SYMPHONY ORCHESTRA**
**MAURICE ABRAVANEL,** Conductor

Copyright 1969
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

FULL STEREO

Also playable in Mono

VANGUARD CARDINAL SERIES

Ippolitov-Ivanov

## CAUCASIAN SKETCHES

1. In the Mountain Pass 9:45
2 In the Village 4:39
3. In the Mosque 3:24
4. Procession of the Sardar 3:54

VCS-10060-B
XSV 144934

Side Two

## GLIERE

**RUSSIAN SAILORS' DANCE from THE RED POPPY 3:28**

**UTAH SYMPHONY ORCHESTRA**
**MAURICE ABRAVANEL,** Conductor

Copyright 1969
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

FULL STEREO

Also playable in Mono


abc Records
"THE HEAT OF THE WIND"
ROLAND BAUTISTA
SIDE ONE
STEREO
AA-1071
(AA-1071-A)
1. SEIZE THE DAY (Roland Bautista/Denise L. Cara)
Electric Mistress Music/Relaxed Music (BMI) 3:43
2. GEMINI LOVER (Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 4:08
3. RHAPSODY (Roland Bautista/Denise L. Cara)
Electric Mistress Music/Relaxed Music (BMI) 4:01
4. ELENA (Roland Bautista/Wayne Henderson)
Electric Mistress Music/Relaxed Music (BMI) 2:40
5. BLUE BUTTERFLY (Roland Bautista/Max Garduno/
Bobby Lyle) Electric Mistress Music/
Relaxed Music/Tom-Row Music (BMI) 4:04
PRODUCED BY WAYNE HENDERSON FOR
AT HOME PRODUCTIONS, INC.
℗1978 ABC
RECORDS, INC.


abc Records
"THE HEAT OF THE WIND"
ROLAND BAUTISTA
SIDE TWO
STEREO
AA-1071
(AA-1071-B)
1. HEAT OF THE WIND (Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 6:12
2. STEAL YOUR LOVE AWAY (Joe Romano) Electric Mistress
Music/Relaxed Music/Somsoc Music (BMI) 4:12
3. NIGHT AFTER NIGHT (Rony Napoli/Roland Bautista)
Electric Mistress Music/Relaxed Music (BMI) 3:44
4. PARA LOS LATINOS (Roland Bautista)
Electric Mistress Music/Relaxed Mulsic (BMI) 5:55
PRODUCED BY WAYNE HENDERSON FOR
AT HOME PRODUCTIONS, INC.
℗1978 ABC
RECORDS, INC.


APOLLO
THE VOCAL TONES MEET THE SPARKS OF RHYTHM
featuring JIMMY JONES
THE VOCAL TONES
Long playing
full fidelity
Side one
AP-1001
1. DARLING (Duncan-Mecoy-Stein)
2. THREE KINDS OF PEOPLE (Robinson)
3. MY GIRL (Duncan-Robinson)
4. I'M GONNA GET THAT GIRL (Vocaltones)
5. MY VERSION OF LOVE
(Robinson-Duncan)
6. I'LL NEVER LET YOU GO
(Duncan)
APOLLO RECORDS, NEW YORK, N.Y., U.S.A.



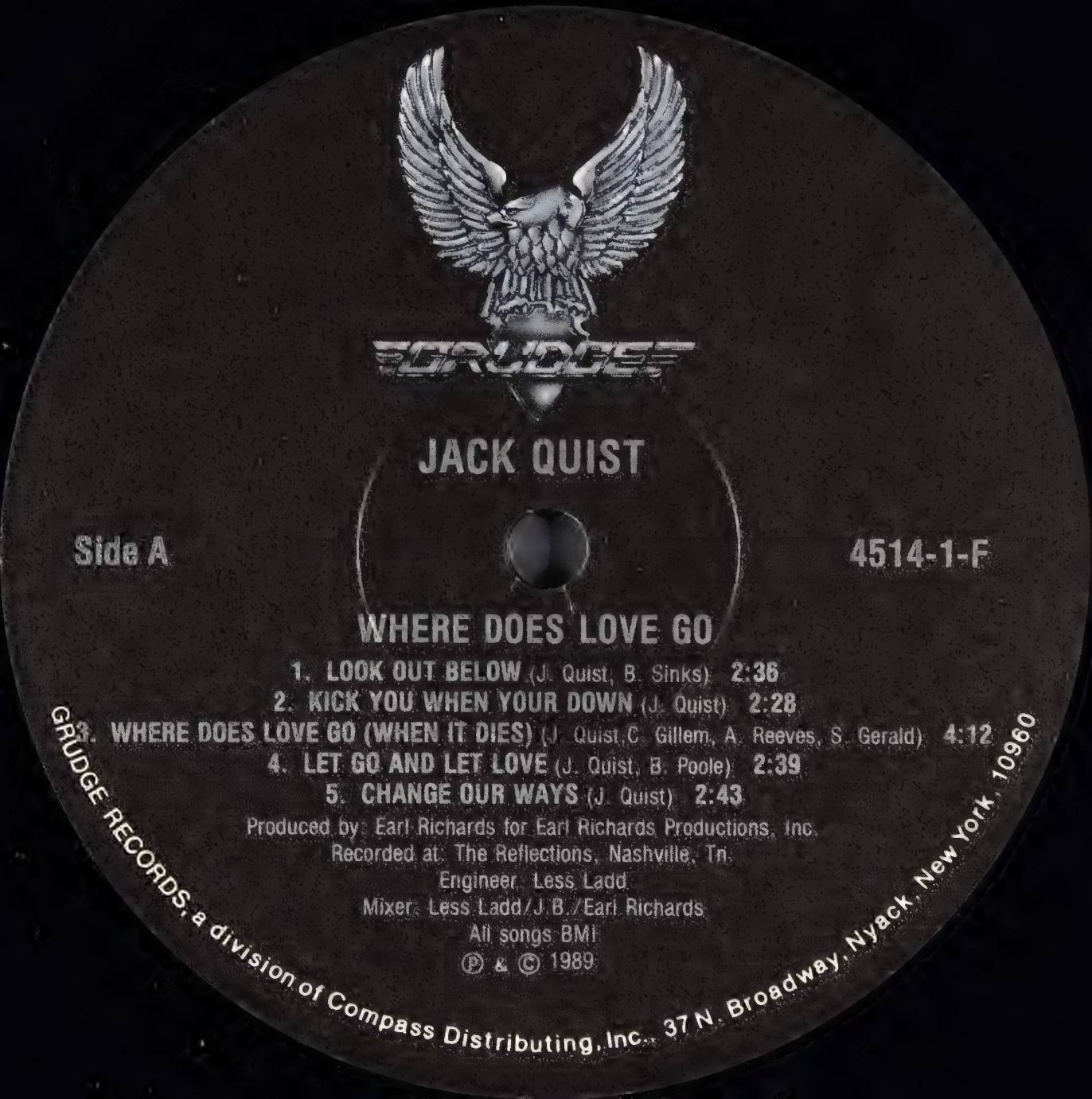

THE SPARKS OF RHYTHM featuring JIMMY JONES
meet THE VOCAL TONES THE SPARKS OF RHYTHM

Long playing
full fidelity

Side two
AP-1001

1. DON'T LOVE YOU ANYMORE
(Jones-Edmonds-J. Smith)
2. WOMAN, WOMAN, WOMAN
(Barksdale-Edmonds)
3. STARS ARE IN THE SKY (Barksdale-Edmonds)
4. HURRY HOME (Jones-Edmonds)
5. EVERYBODY ROCK AND GO
(Floyd Edmonds)
6. HANDY MAN (Charles Merenstein-
Andrew Barksdale)

APOLLO RECORDS , NEW YORK, N.Y., U.S.A.


GRUDGE
JACK QUIST
Side A
4514-1-F
WHERE DOES LOVE GO
1. LOOK OUT BELOW (J. Quist, B. Sinks) 2:36
2. KICK YOU WHEN YOUR DOWN (J. Quist) 2:28
3. WHERE DOES LOVE GO (WHEN IT DIES) (J. Quist, C. Gillem, A. Reeves, S. Gerald) 4:12
4. LET GO AND LET LOVE (J. Quist, B. Poole) 2:39
5. CHANGE OUR WAYS (J. Quist) 2:43
Produced by: Earl Richards for Earl Richards Productions, Inc.
Recorded at: The Reflections, Nashville, Tn.
Engineer: Less Ladd
Mixer: Less Ladd/J.B./Earl Richards
All songs BMI
℗ & © 1989
GRUDGE RECORDS, a division of Compass Distributing, Inc., 37 N. Broadway, Nyack, New York, 10960


GRUDGE
JACK QUIST
Side B
4514-1-F
WHERE DOES LOVE GO
1. WE'RE NOT TALKIN' AGAIN (J. Quist, B. Cummings, J. Lawmon) 3:10
2. SOUTH FOR THE WINTER (J. Quist, B. Sinks) 1:58
3. I HAVE MYSELF TO BLAME (J. Quist, J. Winfrey) 3:08
4. BABY NEEDS LOVIN' (J. Quist, J. Winfrey, B. Sinks) 3:24
5. MY MOTHER TOLD ME SO (J. Quist, B. Sinks) 2:49
Produced by: Earl Richards for Earl Richards Productions, Inc.
Recorded at: The Reflections, Nashville, Tn.
Engineer: Less Ladd
Mixer: Less Ladd/J.B./Earl Richards
All songs BMI
℗ & © 1989
GRUDGE RECORDS, a division of Compass Distributing, Inc., 37 N. Broadway, Nyack, New York 10960


Monogram
CARIBBEAN CRUISE
TO 11 FABULOUS ISLANDS
849
Side One
AN AUTHENTIC
MUSICAL
1—CLASSES IN CHA CHA (Cuba)
2—TARLATANE (Meringue-Haiti)
3—LINSTEAD MARKET-DAYO (Jamaica)
4—YODEL MERENGUE (Dom. Republic)
5—STEEL BAND (Antiqua)
6—NO ME TOQUES (Danza-Puerto Rico)
7—LA CAMASA (Joropo-Venezuela)
LONG PLAYING UNBREAKABLE
33⅓ R.P.M.
MONOGRAM RECORDS INC. NEW YORK, N.Y.

Monogram

# CARIBBEAN CRUISE
## TO 11 FABULOUS ISLANDS

849
Side Two



AN AUTHENTIC
MUSICAL

1—RUM & COCA COLA
2—I'LL ALWAYS LOVE YOU CHA CHA (Cuba)
3—EL NEGRITO DEL BATEY (Merengue-Dom. Rep.)
4—TI RORO (Voodoo Drums-Haiti)
5—KUM TO PAPY (Calypso-Virgin Isle)
6—MARITIQUE BEGUINE (Marinique)
7—ADIEU FOULARD, ADIEU MADRAS
(Guadalupe)

LONG PLAYING — UNBREAKABLE

33⅓ R.P.M.

MONOGRAM RECORDS, INC. NEW YORK, N.Y.


SPANISH WORLD RECORDS, INC.
MONO
MONTILLA
MONO
PR3M-1746-2
Side A
YA LLEGO RAFAELITO CRUZ
1. CUMBIA COLOMBIANA (D.R. Guaracha
2. TU VIVES DENTRO DE MI (Fermin Arias) Bolero
3. QUE GRANDE ES NUESTRO AMOR (Fermin Arias) Bolero
4. BARRERAS (Isabel Morell) Vals
5. PECADO DE AMOR (D.R.) Bolero Ranchera
6. Y NO LO VOY A DECIR (Jose Lazaro Sosa) Guaracha
Rafaelito Cruz con Orquesta Orbital
FM-217
TRADEMARK REG. U.S. PAT. OFF. MARCA REGISTRADA


MONTILLA
MONO
MONO
YA LLEGO RAFAELITO CRUZ
1. MI ALMA ES TUYA (Fermin Arias) Bolero
2. VOLANDO MIS BESOS (Amali Mendoza)
Bolero Ranchera
3. SINFONIA Bolero
4. DEJA QUE DIGAN Bolero
5. VETE DE AQUI SALA Guaracha
6. UNION ETERNA (Primitivo Santos)
Bolero
Rafaelito Cruz con Orquesta Orbital
FM-217


iris
chacon
LADO B
AAD-1315
33 1/3 RPM
STEREO
1-SOLO ME DA RISA..4.28
2-LA MUSICA TU Y YO..2.44
3-ENTRE TUS BRAZOS..3.25
4-CELOS..2.48
AUTORES
1.Curet Alonso
3.J.C.Naron
4.Ver Iris Chacon
BORINQUEN
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

# FIRST MEETING AFTER
# JOHNNY COLE



Stanley Records

Side A
AW #
14001
STEREO

1. FIRST MEETING AFTER (ASCAP) Cole-Roberts
2. TAKE THE SUN AWAY (ASCAP) Cole-Ward
3. SET ME FREE (ASCAP) Cole
4. HURT (ASCAP) Crane-Jacobs
5. SHAKE A HAND (ASCAP) Carmichael

Distributed by Album World, a division of International
Record Distributing Associates, Nashville, Tenn.

# FIRST MEETING AFTER
# JOHNNY COLE



Stanley Records



Side B
AW #
14001
STEREO

1. PARADISE (ASCAP) Cole
2. I FOUND ME TODAY (ASCAP) Cole-Tipton
3. HOW GLAD I AM (BMI) Harrison-Williams
4. MAYBE IT TURNED OUT FINE (ASCAP) Holland
5. FANNY'S HOUSE (ASCAP) Cole

Distributed by Album World, A division of International Record Distributing Associates, Nashville, Tenn.




Starday

# "CHRISTMAS WITH RED SOVINE"

1. **BLUE CHRISTMAS–2:52**
   (J.Johnson/B.Hayes) Bibo Music Pub., ASCAP
2. **THAT NIGHT IN BETHLEHEM–2:50**
   (S. Waters) Power Play Music, BMI

**SIDE A**

© ℗1978 Gusto Records, Inc. Nashville, Tn.

**STARDAY SD 1040**

3. **A BED FOR BABY JESUS–2:05**
   (Kenny & Karen Ward) Power Play Music, BMI
4. **WHITE CHRISTMAS–3:15**
   (I. Berlin) Irving Berlin Music, ASCAP
5. **CHRISTMAS IS FOR KIDS–2:15**
   (B. Moore/D. & K. Tucker) Power Play Music, BMI
6. **THE LEGEND OF A CHRISTMAS ROSE–2:18**
   (D. & F. Daniels) 16th. Ave. Music, BMI

Distributed by Gusto Records 220 Boscobel St. Nashville, Tennessee 37213




Starday

# "CHRISTMAS WITH RED SOVINE"

1. **SANTA IS A TEXAS COWBOY–2:38**
   (R. Hall) 16th. Ave. Music, BMI
2. **FAITH IN SANTA–5:08**
   (C. Porch/J. Holcomb) Dusty Pants Music, BMI

**SIDE B**

© ℗ 1978 Gusto Records, Inc. Nashville, Tn.

**STARDAY SD 1040**

3. **RUDOLPH THE RED NOSED REINDEER–2:24**
   (J. Marks) St. Nicholas Music, ASCAP
4. **WHAT DOES CHRISTMAS LOOK LIKE–2:35**
   (B. Moore/D. & K. Tucker) Power Play Music, BMI
5. **HERE IT IS CHRISTMAS–2:50**
   (J. Langley/V. Williams) 16th. Ave. Music, BMI

Distributed by Gusto Records 220 Boscobel St. Nashville, Tennessee 37213

ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot®

COUNTRY CROSSROADS

DLP 3736

SIDE 1

M 56,389

JIMMY NEWMAN

1. Once Again 2:25
2. I'll Always Love You My Darling 2:28
3. You Don't Want Me To Know (J. D. Miller) 2:32
4. Do You Feel Like I Feel About You (J. D. Miller) 2:51
5. Dream, Why Do You Hurt Me So (J. D. Miller) 2:27
6. Angel Have Mercy (J. D. Miller) 2:16

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
COUNTRY CROSSROADS
DLP 3736
SIDE 2
M 56,390
JIMMY NEWMAN
1. Yesterday's Dreams 2:42
2. What Will I Do (J. D. Miller-Jimmy Newman) 2:35
3. Last Night 2:16
4. No Use To Cry 2:09
5. Oh What A Fool I Was To Fall For You 2:07
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


myrrh
MYR 1024A STEREO/℗ 1975/33⅓ RPM
THIS TIME, LORD
RAY PRICE
SIDE ONE
Made In UK
1 What I Want You To Be (Brown/Hall) 3.34
2 Bring Back The Sprintime (Kaiset) 3.21
3 The Wonder Of It All (Dresser) 3.30
4 I Called His Name, He Took My Hand (Dresser) 2.37
5 I Need You Every Hour (adapt. Baker) 3.18
1. Canaanland Mus.
2. 5. Word Mus.
3. 4. Copyright Control
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Any unauthorised broadcast, public performance,
copying or re-recording in any matter whatsoever
will constitute infringement of such copyright.

# myrrh

MYR 1024B/STEREO/℗ 1975/33⅓ RPM

**THIS TIME, LORD**

**RAY PRICE**

**SIDE TWO**

Made In UK

1. Dayspring Mus.
2-5. Copyright Control

1 **Say "I Do"** (Hildebrand) 2.58
2 **That's My Lord** (Dresser) 2.58
3 **Don't Give Up When You're Down** (Dresser) 3.45
4 **One Of A Kind** (Dresser) 3.15
5 **Don't Wait For Sunday To Pray** (Marchese/Russell/Trotta) 2.32

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copying or re-recording in any matter whatsoever
will constitute infringement of such copyright.

DIGITAL

1

**Organ Spectacular**

1. Verdi: Grand March from "Aida" ▪ 2. Clark: Trumpet Volumtary ▪ 3. Bach: Air on the G String ▪ 4. Schubert: Marche militaire No. 3 ▪ 5. Sullivan: The Lost Chord ▪ 6. Mendelssohn: Wedding March

NOEL RAWSTHORNE
at the Organ of Coventry Cathedral

Recorded in England
℗ 1984 Brian Culverhouse Productions

DS 38185
DS1 38185
STEREO
CBC

ANGEL



MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC

DIGITAL

2

## Organ Spectacular

1. Sousa: The Stars and Stripes Forever ▪
2. Elgar: Pomp and Circumstance March No. 1 ▪
3. Trad.: Londonderry Air ▪ 4. Handel: Hallelujah Chorus ▪ 5. Wagner: Ride of the Valkyries

NOEL RAWSTHORNE
at the Organ of Coventry Cathedral

Recorded in England
℗ 1984 Brian Culverhouse Productions

DS 38185
DS2 38185
STEREO
CRC

ANGEL



MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

# Salt & Light Company




PB 1370
SIDE ONE

1. I'M GONNA RISE 2:05
   Tsapralis/Benson ASCAP
2. I'M NOT WHAT I WANT TO BE 2:54
   Gaither, Paxton/Gaither Music and
   Christian Grit Music Press ASCAP
3. I NEED YOU 2:28
   Masters/Lexicon ASCAP
4. WE ALL NEED EACH OTHER 6:00
   Hall/Danniebelle Music ASCAP

# Salt & Light Company

PINEBROOK RECORDING STUDIO

PB 1370
SIDE TWO

1. YOUR LOVE BROKE THROUGH
   Green, Fishkind, Stonehill ASCAP
2. FREE AT LAST -Gaither, Paxton
   Gaither Music and Christian Grit Music ASCAP
3. WHAT A DIFFERENCE YOU'VE
   MADE IN MY LIFE 4:54
   Milsap, Jordan/Gemini ASCAP
4. I CAN'T BELIEVE IT 3:07
   Keith and Melody Green/April Music ASCAP
5. IT'S LOVE TO ME - Masters, Aldridge
   PRAISE HIM - Masters, Aldridge 5:42

# Nate Beier



## Side One:


Nate Beier
Side Two:

RESERVADOS TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROÍBIDA A REPRODUÇÃO, O ALUGUER, O EMPRÉSTIMO E A EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO - FABRICADO EM PORTUGAL

33 rpm

1

SPA

℗ 1985




20053

**CHARLIE PARKER**

1 – **BIRD SONG**
2 – **COOL BIRD**
3 – **INSIDE OUT**
4 – **SOUL TIME**
5 – **BLUE DIAMOND**
6 – **SOUL INTERLUDE**

Distribuição: Movieplay Portuguesa
Sob Licença: Breakaway Records (U.K.)

33 rpm

2

SPA

℗ 1985



YES JAZZ

20053

**CHARLIE PARKER**

1 – **BIRDS NEST**
2 – **LONG TIME**
3 – **PURE DELIGHT**
4 – **BLUE LAMENT**
5 – **IT'S A SIN TO TELL A LIE**
6 – **DANCE TIME**

Distribuição: Movieplay Portuguesa
Sob Licença: Breakaway Records (U.K.)

RESERVADOS TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROÍBIDA A REPRODUÇÃO, O ALUGUER, O EMPRÉSTIMO E A EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO - FABRICADO EM PORTUGAL

SIDE ONE

# JUNIOR TUCKER

## DON'T TEST

1. ARE YOU READY
(featuring LT. STITCHIE)
2. DIS A DANCE
3. 16 (Into The Night)
4. LOVE IS THE STRONGEST EMOTION
5. COME DOWN

Written by: 1. H. Tucker/L. Tucker/Lt. Stitchie, 2. H. Tucker/L. Tucker/C. Brown, 3. Benny Mardones/Robert Tepper, 4. Lesson & Vale, 5. H. Tucker/L. Tucker

Distributed by
Dynamic Sounds
15 Bell Road,
Kingston 11
Tel: 9239138



Engineer: 1. Steven Stewart/Phillip Ziadie/Paul Borg, 2, 4. Barry O'Hare/Phillip Ziadie, 3. David Rowe/Fatta/Junior Edwards/Steven Stanley, 5. Steven Stanley/Paul Borg

Mixed by: 1, 5. Paul Borg assisted by Shane McEnhill, 2. Steven Stanley assisted by Shane McEnhill, 3. Steven Stanley, 4. Jeremy Allom

1, 2. Virgin Music (Publishers) Ltd/Copyright Control, 3. Warner Chappell/Copyright Control, 4, 5. Virgin Music (Publishers) Ltd

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STEREO
33⅓ RPM
DIX 93-B

SIDE TWO

# JUNIOR TUCKER

## DON'T TEST

1. DON'T TEST
2. IN YOUR MIND
3. THE GROOVE
4. FEEL THE RHYTHM
5. AFRICAN SUNRISE

Written by: 1-4. H. Tucker/L. Tucker,
5. H. Tucker/R. Smith

Distributed by
Dynamic Sounds
15 Bell Road,
Kingston 11
Tel: 9239138

Engineer: 1, 2. Steven Stanley,
3. John Sharpe/Paul Borg,
4. Steven Stewart/Steven Stanley,
5. Phillip Ziadie

Mixed by: 1, 2. Steven Stanley,
3. Paul Borg, 4. Steven Stanley assisted by Leo Grant, 5. Jeremy Allom assisted by Leo Grant

Virgin Music (Publishers) Ltd

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# THE LIGHTBEARERS

CFS-3408
Compatible Stereo



SIDE 1
33 1/3 RPM

1. SINCE JESUS CAME INTO MY HEART (Allen)
2. THE FATHER LOVES YOU (Salsbury)
3. WOULD YOU (Hawthorne, Red)
4. OH, HAPPY DAY (Skillings) solo: Rod Henry
5. OH, I NEED HIM (Crouch) solo: Chris Pederson

Recorded by Distinctive Impressions
Dwight Crumb (213) 794-1461
Manufactured by Custom Fidelity Co., Inc.

# THE LIGHTBEARERS

CFS-3408
Compatible Stereo



SIDE 2
33 1/3 RPM

1. HE TOUCHED ME (Gaither) / THE TOUCH OF THE MASTER'S HAND
   duet: Rod & Camille Henry
2. TWO HANDS (Coomes, Butler)
3. COME HOLY SPIRIT (Gaither)
4. MY TRIBUTE (TO GOD BE THE GLORY)
   (Crouch) solo: Camille Henry

Recorded by Distinctive Impressions
Dwight Crumb (213) 794-1461
Manufactured by Custom Fidelity Co., Inc.

The Ohio State University

Jazz Workshop

IN CONCERT

SM 1003 A

RI 2535A




1. "The Jazzers"
   Ladd McIntosh
2. "Spring Is Here"
   Rodgers and Hart
3. Blues Bittersweet
   Quincy Jones — Arr. Mike Gibbs
4. "Forever Lost In My Mind's Own Eye"
   Ladd McIntosh

Arranged by
Ladd McIntosh
Side 1

The Ohio State University

Jazz Workshop

IN CONCERT

SM 1003 B

RI 2535B




1. Someone [illegible] Blues
   Ladd Helmich
2. The Good Times
   Ladd Helmich
3. This Is The Way I [illegible]
   Ladd Helmich
4. Chicle
   Ladd Helmich

[illegible]
Ladd Helmich

RCA

Lado 1 Estereo

109.4011 109.4011-A

# "MÚSICAS DOS FILMES DE JAMES BOND"

**O SATÂNICO DR. NO (Dr. No)**

1. JAMES BOND THEME. 61216607 *(Norman)* 3;02

**MOSCOU CONTRA 007 (From Russia With Love)**

2. From Russia With Love. 61216615 *(Bart)* 2;52
3. 007. 61216623 *(Norman-Roberts)* 3;36



CINEMA 3

4. Girl Trouble. 61216631 *(Barry)* 2;50

**007 CONTRA A CHANTAGEM ATÔMICA (Thunderball)**

5. Thunderball. 61216640 *(Barry-Black)* 2;26
6. Mister Kiss Kiss Bang Bang. 61216658 *(Barry-Bricusse)* 1:42

**RAY MARTIN e sua orquestra**

**1979 RCA RECORDS – USA**
℗ **1981 RCA CORPORATION**

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Lado 2 Estereo

109.4011 109.4011-B

RCA

## "MÚSICAS DOS FILMES DE JAMES BOND"

**007 CONTRA GOLDFINGER (Goldfinger)**

1. Goldfinger. 61216666 *(Bricusse-Newley-Barry)* *2;01*
2. Bond's lament. 61216674 *2;44*
3. Honey's Theme. 61216682 *2;41*

CINEMA 3

4. Galore's Theme. 61216690 *(Economides, Jr.)* *2;32*

**O SATÂNICO DR. NO (Dr. No)**

5. Under the mango tree. 61216704 *(Norman)* *2;28*
6. Jamaica jump up. 61216712 *(Norman)* *2;47*

**RAY MARTIN e sua orquestra**

**1979 RCA RECORDS – USA**

**℗ 1981 RCA CORPORATION**

GRAV. POR RCA ELETRONICA LTDA. AV. ENG. BILLINGS, 2227 S. PAULO. COM MATRIZES DE NC-4
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APON®
STEREO
STEREO
FAVORITE SONGS OF BOHEMIA
Czech Polkas and Waltzes,
Sung by Various Soloists and
A. Dvorsky Orchestra
SIDE 1
APON-2438
STEREO
Z4RS-1118
Haj, husíčky, haj
Cestářská píseň
Danuška - Polka
Česká muzika
Soběkurská - Polka
Růžový květ
Jeteliček u vody
TRADE MARK®, MARCA REGISTRADA · APON RECORD CORP., N.Y.C., N.Y. MADE IN U.S.A.

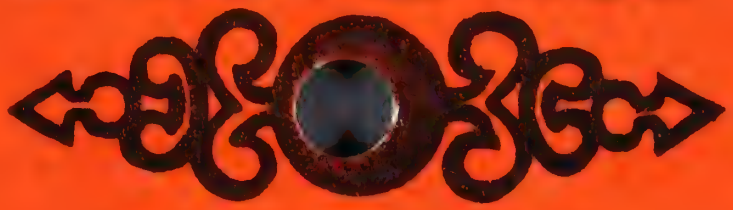

APON®
STEREO
FAVORITE SONGS OF BOHEMIA
Czech Polkas and Waltzes,
Sung by Various Soloists and
A. Dvorsky Orchestra
SIDE 2
APON-2438
STEREO
Z4RS-1119
Až budou trumpety zpívat
Zelené háje
Tichá noc
Už je to dávno
Z Prahy až po Brno
Roztoužená - Polka
Loučím se s vámi, kamarádi
TRADE MARK® MARCA REGISTRADA · APON RECORD CORP., N.Y.C., N.Y. MADE IN U.S.A.


GOSPEL
GOSPEL RECORD CO. NEWARK, N.J.
3076-A
3076-A
THE SENSATIONAL
SAVETTES
1. SONGS OF PRAISE
2. WHAT IF HE CAME TODAY
3. MEETING TONIGHT
4. YOUR TOMORROW MAY BE TOO LATE
5. THY WILL BE DONE


Gospel
GOSPEL RECORD CO. NEWARK, N.J.
3076-B
3076-B
THE SENSATIONAL
SAVETTES
1. SOON I WILL BE DONE
WITH THE TROUBLES OF THE WORLD
2. PRECIOUS LORD
3. BELOVED
4. HE SATISFIES
5. COMING HOME

SOUND-SLIDE PROJECTION 33⅓ RPM RECORD FOR

# THE MOUTH I LIVE IN



## THE AUTOBIOGRAPHY OF A TOOTH

(MANUAL VERSION)

Prepared in the interest of better dental health by
COLGATE with MFP

846W-4751

X4PK-4751

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SOUND-SLIDE PROJECTION 33⅓ RPM RECORD FOR

# THE MOUTH I LIVE IN



## THE AUTOBIOGRAPHY OF A TOOTH

(AUTOMATIC VERSION)

Prepared in the interest of better dental health by
COLGATE with MFP

**846W-4751**

X4PN-4752

© 1971 BY COLGATE-PALMOLIVE COMPANY


BONDAGE
RECORDS
© 1965
TORTURA
No. 2
33⅓ RPM
SIDE ONE
BRLPLM-6900
AN EVENING
WITH THE
MARQUIS DE SADE

BONDAGE

RECORDS

©1965

TORTURA

No. 2

33⅓ RPM

SIDE TWO

BRLPLM-6900

AN EVENING

WITH THE

MARQUIS DE SADE

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI




LC 0233

| GEMA | STEREO | 1C 063-30 129 A | Seite 1 |
|---|---|---|---|

℗ 1976 EMI Electrola GmbH.

## REFLEXE — STATIONEN EUROPÄISCHER MUSIK

## PLANCTUS

1. **Planctus cigne** (Clangam, filii)
(Anonym, Text nach Bruno Stäblein)
2. **4 Planctus aus Las Huelgas**
a) Plange Castilla - b) Quie dabit - c) Rex orbiit -
d) O mondialis
(Anonym, Text nach Higini Angles)

Studio der Frühen Musik · Andrea von Ramm, Sängerin · Richard Levitt, Sänger · Sterling Jones, Rabel morisco, Lira, Vielle · Thomas Binkley, Laute, Chitarra saracenica · unter Mitwirkung von Benjamin Bagby, Sänger

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI




LC 0233

| GEMA | STEREO | 1C 063-30 129 B | Seite 2 |
|---|---|---|---|

℗ 1976 EMI Electrola GmbH.

## REFLEXE – STATIONEN EUROPÄISCHER MUSIK

## PLANCTUS

1. **Ples de tristor** (Giraut Riquier)
2. **Fortz chausa es que tot lo major dan** (Caucelm Faidit)
3. **Tristor et cuncti tristantur** (aus der Bordesholmer Marienklage, Text nach Friedrich Gennrich)

Studio der Frühen Musik · Andrea von Ramm, Sängerin · Richard Levitt, Sänger · Sterling Jones, Rabel morisco, Lira, Vielle · Thomas Binkley, Laute, Chitarra saracenica

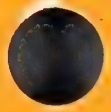
MADE IN GERMANY · ST 33

# Side 1 Stereo

LSP-4369 (ZPRS-5483)

RCA

## Osmosis



Victor

1 Of War and Peace (In Part) (Knox-Bechler-Steinborn-Comfort)
2 Beezlebub (Knox-Steinborn-Comfort)
3 Thoughts Often Stray (Knox-Bechler)
4 Sunrise (Steinborn)
5 Shadows (Boni-Mariano)
6 Adrift (Knox-Bechler-Comfort)
7 Sunlight (Knox-Bechler)

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# Side 2 Stereo

LSP-4369 (ZPRS-5484)

RCA

## Osmosis



Victor

1 Scorpio Rising (Clark)

2 Please Let Me Go (Knox-Mariano)

3 Geoffrey's Tune (Knox-Bechler)

4 Of War and Peace (In Full)
(Knox-Bechler-Steinborn-Comfort)

5 Sleep, My Love (Epilogue)
(Mariano)

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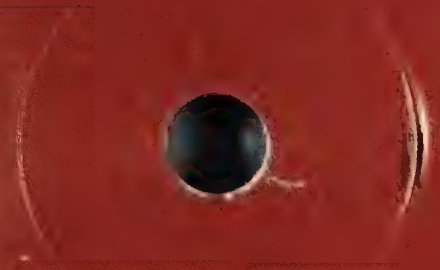
# BURGUNDY

## RECORDS

P O Box 1597 — Nashville Tenn
615 297-1065

# INSIDE OF YOUR LOVE

BUR-001-A
(PRP-42911)



## HENRY LEWIS

INSIDE OF YOUR LOVE—2:43
MY MORNING THOUGHTS OF YOU—2:47
(C. H. Lewis, Jr.-Julian Jones)
WHY DOES IT HURT (Me Inside)?—2:10
SING ME SWEET SONGS OF LOVE—3:15
SLEEPY EYED GIRL—3:11

All compositions by C. H. Lewis, Jr.
and Published by Henry Prod., LTD.
BMI unless otherwise noted

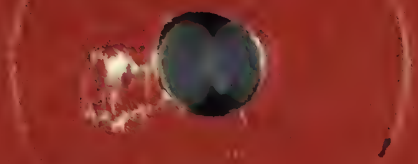
BURGUNDY

RECORDS

P. O. Box 1067 — Nashville, Tenn.
(615) 297-1065

# INSIDE OF YOUR LOVE

BUR-001-B
(PRP-42912)



## HENRY LEWIS

PRETTY LITTLE GIRL—3:58
Henry Prod., LTD.—BMI—(C. H. Lewis, Jr.)

IF SHE WOULD FORGIVE ME—4:05
Four Star—BMI (C. H. Lewis, Jr.)

DARLENE—2:58—Henry Prod., LTD.—BMI
(C. H. Lewis, Jr.)

THE LITTLE ANGEL IN OUR HOUSE—3:19
Edgarwood—BMI (C. H. Lewis, Jr.)

# "VICTORY AT THEIR BEST"
# THE VICTORY CHOIR
## Tyree A.M.E. Church
## Philadelphia, Pa.

**Side 1**
**STEREO**
**33 1/3 RPM**



**TSR 003**

1. **The Righteous**
   (R. Rasberry)
2. **Can't No Body**
   (J. Cleveland)
3. **Sing**
   (Spiritual)
4. **Hung Up**
   (E.T. Clark)
5. **Grace**
   (Spiritual)

# "VICTORY AT THEIR BEST"
# THE VICTORY CHOIR
## Tyree A.M.E. Church
## Philadelphia, Pa.

**Side 2**
**STEREO**
**33 1/3 RPM**



**TSR 003**

1. **In Everything**
   (Wolf)
2. **Next Year This Time**
   (C.B. Mintz/M.S. Smith)
3. **Stand Up For Jesus**
   (L. Lewis)
4. **Hold On**
   (Spiritual)
5. **This Morning When I Rose**
   (A. Beadfond)

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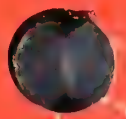
METRO MOB Records

Hitmaker Records/Metro Mob Records

# K-Mob

## Got Da Game F*cked Up - The EP

33 1/3 RPM STEREO
SIDE A
HIT03





6 60355 78961 8

**1. Chyna Girl 3:57**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Marvin Drummond, Jr., Herb 'H-Dub' White)
Recorded by Herb 'H-Dub' White at Uniqek Sound Studios, Washington, D.C.
Recorded by Michael McCormick at Digilog Recording Studios, Gaithersburg, MD
Mixed by Herb 'H-Dub' White, Rob Lewis and Chris Byrdy at World View Studios, Bethesda, MD

**2. Got Da Game F*cked Up 4:28**
(featuring Godmova & Ja'Bette Brown)
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Herb 'H-Dub' White,
Rob Lewis, LaKisha Herbert, Ja'Bette Brown)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at World View Studios by Chris Byrdy, Rob Lewis, Herb 'H-Dub' White

**3. Imaginations 4:40**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Rob Lewis)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White and Rob Lewis
Recorded and Mixed at Digilog Recording Studios
by Michael McCormick, Rob Lewis, Herb 'H-Dub' White
All songs Produced by Herb 'H-Dub' White except "Imaginations" Produced by Rob Lewis
and "Got Da Game F*cked Up" Produced by Herb 'H-Dub' White and Rob Lewis
for Hitmaker Productions. All songs Published by Myringo Music (BMI)
Executive Producers: Robert Lewis,
Herb White, Marvin Drummond, Jr.
Management: Metro Mob Entertainment

Manufactured by Hitmaker Records, subsidiary of Hitmaker Entertainment Group, L.L.C., U.S.A.

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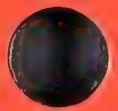
METRO MOB Records

Hitmaker Records/Metro Mob Records

# K-Mob

## Got Da Game F*cked Up - The EP

33 1/3 RPM STEREO
SIDE B
HIT03






**1. My Dogs 4:12**
(Kevin Taylor, Kevin Coleman, Keenan Stephens, Micheal Stroud, Matthew Plight, Herb 'H-Dub' White)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at Digilog Recording Studios by Michael McCormick, Rob Lewis, Herb 'H-Dub' White

**2. Blaze Da Weed 4:09**
(Kevin Coleman, Keenan Stephens, Matthew Plight, Herb 'H-Dub' White)
Recorded at Uniqek Sound Studios by Herb 'H-Dub' White
Recorded and Mixed at Digilog Recording Studios by Michael McCormick, Rob Lewis, Herb 'H-Dub' White

All songs Produced by Herb 'H-Dub' White except "Imaginations" Produced by Rob Lewis and "Got Da Game F*cked Up" Produced by Herb 'H-Dub' White and Rob Lewis for Hitmaker Productions. All songs Published by Myringo Music (BMI)
Executive Producers: Robert Lewis,
Herb White, Marvin Drummond, Jr.
Management: Metro Mob Entertainment

Legal Rep: Wyz Girl Entertainment, Lita T. Rosario, Esq.

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# CHOPIN/LISZT

IRENE WEISS PEERY
Pianist

## *Side 1* *CHOPIN*

Etude, C minor, Op. 10 No. 12
(Revolutionary)

Prelude, A major, Op. 28 No. 7

Prelude, E minor, Op. 28 No. 4

Waltz, D flat, Op. 64 No. 1 (Minute)

Mazurka, A minor, Op. 7 No. 4

Polonaise, A flat, Op. 53

℗ 1980, J. C. Peery

# CHOPIN/LISZT

IRENE WEISS PEERY
Pianist

## *Side 2*

## *LISZT*

Paganini Etude No. 3,
G sharp minor
(La Campanella)

Liebestraum, A flat

Mephisto Waltz

℗ 1980, J. C. Peery


MALACO
T.M.
WILLIE NEAL JOHNSON &
THE GOSPEL KEYNOTES
"I'M YOURS LORD"
MAL 4439
(MAL 4439-A)
SIDE 1
STEREO
1. "I'M YOURS LORD" 4:41
(R. Rambo) Benson Music/BMI
2. "HE BROUGHT ME JOY" 4:31
(Willie Johnson) Kosciusko Music/SESAC
3. "GOING TO A PLACE" 5:36
(Willie Johnson) Kosciusko Music/SESAC
4. "THROW DOWN THE STONE" 4:52
(Frank Williams) Malaco Music/BMI
PRODUCED BY: FRANK WILLIAMS
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MALACO
T.M.
WILLIE NEAL JOHNSON &
THE GOSPEL KEYNOTES
"I'M YOURS LORD"
MAL 4439
(MAL 4439-B)
SIDE 2
STEREO
1. "WITHOUT YOU" 4:54
(Robert Williams) Malaco Music/BMI
2. "I'LL NEVER TURN MY BACK" 5:30
(Willie Johnson) Kosciusko Music/SESAC
3. "YOU CAN'T BEAT GOD GIVING" 4:26
(Traditional "Special Arrangement" by Robert Williams) Malaco Music/BMI
4. "IF SERVING GOD IS WRONG" AKA "IF LOVING YOU IS WRONG" 4:30
(H. Banks, R. Jackson, C. Hampton) Irving Music/BMI
PRODUCED BY: FRANK WILLIAMS
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# CENTRAL PARK

D.J. Copy
Not for Sale

STEREO
PAS-1036

℗1974 Paramount Records

SIDE 1
(PAS-1036-A)

1. SOMEONE TELL ME MY NAME
   (C. Sannino) 2:52
2. EDDIE BELL
   (C. Sannino) 3:04
3. THERE'S AN ISLAND
   (C. Welch-M. Gilutin-B. Meshel) 3:10
4. BOSTON LADY
   (B. Flax-L. Lambert) 2:56
5. WHEN THE DREAM IS OVER
   (C. Sannino) 2:05

Produced by
Harry Ascola & Pete Dino
All selections ASCAP

PARAMOUNT RECORDS/DISTRIBUTED BY FAMOUS MUSIC CORP., NEW YORK 10023/A G+W COMPANY

Paramount Records

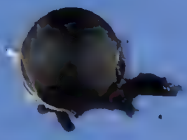
A GULF+WESTERN COMPANY

# CENTRAL PARK

D.J.Copy
Not for Sale

STEREO
PAS-1036

℗ 1974 Paramount Records



SIDE 2
(PAS-1036-B)

1. BORROWED TIME
   (J. Hill-J. Weber-B. Soden-S. Michlin) 3:16
2. AMERICAN GYPSY
   (T. Griffith) 3:17
3. TAKIN' A WHOLE LOT MORE THAN SHE LEAVES (S. Sams) 2:59
4. ON THE HIGHWAY
   (C. Sannino) 2:53
5. I WROTE A SONG
   (C. Sannino) 3:02

Produced by
Harry Ascola & Pete Dino
All selections ASCAP

PARAMOUNT RECORDS / DISTRIBUTED BY FAMOUS MUSIC CORP., NEW YORK 10023 / A G+W COMPANY

# JEAN CARRINGTON COOK
## Pianist

**Carnaval op. 9 by Schumann**
**Préambule**
**Pierrot**
**Arlequin**
**Valse Noble**

Side 1
(31728)



Stereo

**Eusebius**
**Florestan**
**Coquette**
**Réplique**
**Papillions**
**A.S.C.H. — S.C.H.A. (dancing letters)**
**Chiarina**
**Chopin**
**Estrella**
**Reconnaissance**
**Pantalon et Columbine**
**Valse allemande**
**Paganini**
**Aveu**
**Promenade**

# JEAN CARRINGTON COOK
## Pianist

Side 2
(31728)



Stereo

**Carnaval (continued)**
**Pause**
**Marche des Davids bundler contre les Philistins**

**Sonate in E min. by Grieg**
**Allegro Moderato — Fiords**
**Andante Molto — cantabile**
**Alla Menuetto — Gnomes**
**Molto Allegro — Dance of the Snow Queen's Furies**

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PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO QD

28PC-14

MADE IN JAPAN

1

Opus Number

Symphony No. 8 in E flat

I. Allegro

Symphony No. 8 in E flat "Veni Creator Spiritus"

Vocal Soloists

Chorus

BOSTON SYMPHONY ORCHESTRA

conducted by Seiji Ozawa

MANUFACTURED BY NIPPON PHONOGRAM CO., LTD., TOKYO

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PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

28FC 14 | 2

MADE IN JAPAN

Gustav Mahler

Symphony No. 8 in E flat

II Teil

[illegible] aus "Faust"

Soloisten

Chöre

BOSTON SYMPHONY ORCHESTRA

Dirigent: Seiji Ozawa

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PHILIPS

DIGITAL RECORDING

33 1/3

STEREO QD

28PC-15

3

Gustav Mahler

Symphony No. 8 in E flat

1st Part

Schlußszene aus "Faust"

(continued)

Vocal Soloists

Chorus

BOSTON SYMPHONY ORCHESTRA

conducted by SEIJI OZAWA

MANUFACTURED BY NIPPON PHONOGRAM CO. LTD. TOKYO


PHILIPS
DIGITAL RECORDING
33 1/3
STEREO
28PC-15
MADE IN JAPAN
4
Gustav Mahler
Symphony No. 8 in E flat
II. Teil
Schlußszene aus "Faust"
Conclusion
Vocal Soloists
Chorus
BOSTON SYMPHONY ORCHESTRA
conducted by Seiji OZAWA
MANUFACTURED BY NIPPON PHONOGRAM CO., LTD.

# THE MAGGIE VALLEY HILLBILLYS



GP700

Side One

1. Going down the road feeling bad / Public Domain
2. Salty dog blues / Z. & W. Morris
3. Foggy Mountain Breakdown / E. Scruggs
4. Petticoat Junction / P. Hennings & C. Massey
5. My Little Girl / Unknown

THE MAGGIE VALLEY HILLBILLYS



GP700

Side Two

1. Wonder how the old folks are at home / A. P. Carter
2. Bill Cheatum / Public Domain
3. Maiden Prayer / Public Domain
4. Ruby / Public Domain
5. Sower wood mountain/ Public Domain
6. Where would I go but to the Lord / Public Domain


BOB
WHITE
RECORDS
THE ANCHORMEN QUARTET
"SOMETHING WORTH LIVING FOR"
Side 1
Stereo
1. PRAYER IS THE KEY (3:42)
2. TEN THOUSAND YEARS (4:20)
3. OLD TIME CHRISTIAN (3:39)
4. THEN I MET JESUS (4:18)
5. WHAT A HAPPY DAY (3:07)


BOB
WHITE
RECORDS
THE ANCHORMEN QUARTET
"SOMETHING WORTH LIVING FOR"
Side 2
Stereo
1. THE LIGHTHOUSE (5:55)
2. I'LL SOON BE GONE (3:55)
3. THROUGH IT ALL (2:15)
4. THE NIGHT JESUS SAVED MY SOUL (2:30)
5. SOMETHING WORTH LIVING FOR (3:22)

TRAIL RECORDS

# THE VIRGINIANS QUARTET

## BECAUSE. . . .

TSRC-745339
STEREO

33⅓ RPM
Side One

1. HE BECAME A LIVING PART OF ME—3:02 (Tunnell) BMI
2. STANDING BY THE RIVER—3:00 (Easterling) SESAC
3. I'LL SOON BE GONE—2:00 (Hemphill) BMI
4. WHY ME—3:36 (Kristofferson) BMI
5. KING JESUS—2:49 (Delamont) BMI

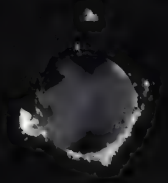
Tri-State Recording Co., Kingsport, Tenn.

TRAIL RECORDS

# THE VIRGINIANS QUARTET

## BECAUSE. . . .

TSRC-745339
STEREO



33⅓ RPM
Side Two

1. BECAUSE HE LIVES—3:54 (Gaither) BMI
2. HE'S MORE THAN JUST A SWEAR WORD—2:33 (Enloe) BMI
3. WITHOUT HIM—3:19 (LeFevre) BMI
4. TOURING THAT CITY—2:57 (Lane) BMI
5. WILL YOU BE AMONG THE MISSING?—2:48 (Jensen) BMI

Tri-State Recording Co., Kingsport, Tenn.

GOSA

# DOMINGO SANTO

**GOSA-900** **LADO 1**

1. LOS POLLOS (Domingo Santo) (3:07)
2. SONAMBULO (Domingo Santo) (5:32)
3. NO ME QUIERO CASAR (Domingo Santo) (4:38)
4. QUE MUJER (Domingo Santo) (3:29)

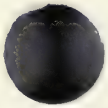
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Made in U.S.A.

# GOSA

## DOMINGO SANTO

**GOSA-900** **LADO 2**



1. YA LO SABIA (Domingo Santo) (4:55)
2. MAL DE AMOR (Domingo Santo) (4:12)
3. NO SE QUE VOY A HACER (Domingo Santo) (3:45)
4. QUE ES LO QUE PASA (Domingo Santo) (3:03)

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Made in U.S.A.


REMO
RECORDS
CAVERO 71
JUAN CAVERO Y SU CONJUNTO
LPR-1568
LADO A
33⅓ RPM
STEREO
1. EL BRUJO - Paseo
Diego Espinosa
2. ÑATITA - Merequetengue
Julio C. Murillo
3. DE MEDIO LAO - Paseito
Chico Cervantes
4. EL MILAGRO DE TUS OJOS - Go-Go
J. Zeller-Falcon
5. LA PIRAGUA-EL CONEJO
José Barros-H. Ferreyra
6. ESE MUERTO NO LO CARGO YO - Paseito
Graciela Arango Tobón

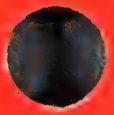
REMO

RECORDS

# CAVERO 71

## JUAN CAVERO Y SU CONJUNTO

LPR-1568
LADO B



33⅓ RPM
**STEREO**

1. **LA GOTA GORDA - Maestramza**
   **Adolfo Echeverria**
2. **EL MISTERIO - Porro**
   **D. R.**
3. **NO SON LAS ROSAS - Guaracha**
   **Patricio Barba**
4. **CUMBIA COSTEÑA - Cumbia**
   **Patricio Barba**
5. **POR ESO ESTAMOS COMO ESTAMOS - Guaracha**
   **D. R.**
6. **ANA MARIA - Cumbia**
   **Patricio Barba**

# TAINO

RECORDS

LA VOZ INFANTIL DE

## CARLOS ALBERTO

ACOMPAÑAMIENTO MUSICAL:

DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA

LP - 001

VOL 1

STEREO

LADO A

1. LA MULATA DOROTEA
2. MUCHACHITA LARENSE
3. LA INDIA CARIBE
4. TRIGUEÑA HERMOSA
5. BAILANDO EL CARABINE
6. EL VENDEDOR QUE NO FIA

# TAINO

RECORDS

LA VOZ INFANTIL DE

## CARLOS ALBERTO

ACOMPAÑAMIENTO MUSICAL:

DUO COLON VELAZQUEZ Y SEXTETO PRIMAVERA

LP - 001
VOL 1

STEREO
LADO B

1. NIÑO CAMPESINO
2. TODO ES PARA ELLA
3. AGUINALDO DE LAS FLORES
4. BELLO AMANECER
5. RECUERDO
6. A TOTONILCO


Biograph
THE MUSIC OF COLE PORTER
SIDE 1
BLP-1023Q-A
1. YOU DO SOMETHING TO ME (2:40)
2. WHAT IS THIS THING CALLED LOVE (3:15)
3. NIGHT AND DAY (2:10)
4. I GET A KICK OUT OF YOU (2:36)
5. ANYTHING GOES (1:43)
6. BEGIN THE BEGUINE (2:27)
7. JUST ONE OF THOSE THINGS (2:13)
℗ 1977 Biograph Records, Inc.


Biograph
THE MUSIC OF COLE PORTER
SIDE 2
BLP-1023Q-B
1. IN THE STILL OF THE NIGHT (2:12)
2. IT'S DE-LOVELY (2:33)
3. ROSALIE (2:26)
4. MY HEART BELONGS TO DADDY (2:16)
5. WUNDERBAR (2:56)
6. I LOVE PARIS (2:05)
7. C'EST MAGNIFIQUE (2:10)
℗ 1977 Biograph Records, Inc.


JOHN & SANDY PAYTON
Side 1
Stereo
SLP-1001
1. SWEET HALLELUJAHS 2:15
2. I JUST CAME TO TALK 2:48
3. TOUCH THE HEM OF HIS GARMENT
4. ONLY JESUS CAN SAVE 2:35
5. WONDERFUL DAY 1:55
6. SWEET SWEET SPIRIT 3:16

JOHN & SANDY PAYTON

*Side 2*

*Stereo*

SLP-1001

1. THE EASTERN GATE / 2:53
2. IT PAYS TO SERVE JESUS - 2:30
3. REDEEMING LOVE - 3:11
4. HOLD TO GOD'S UNCHANGING HAND - 2:48
5. NOW IT'S ALL OVER - 2:16

54.9410

# A

ESTEREO 33 R.P.M.

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**Edita: DIAL DISCOS, S.A.**

Depósito Legal: M-31262-1987 S.G.A.E.

## LA MUSICA EN LA ERA DEL DESCUBRIMIENTO Vol. 3

## JUAN DE TRIANA / TALLER ZIRYAB

1. BENEDICAMUS DOMINO - 2. BENEDICAMUS DOMINO
3. DEUS IN ADJUTORIUM - 4. PINGUELE RRESPINGUETTE - 5. JUSTE JUDEX - 6. NO PUEDES QUEXAR AMOR - 7. ¿QUERER VIEJA YO?
8. ¿QUIÉN VOS DIO TAL SEÑORÍO?
9. DÍNOS MADRE DEL DONÇEL
10. MARAVÝLLOME DÉL

(P) 1987 DIAL DISCOS, S.A.
Fabricado en España

54.9410

# B

ESTEREO 33 R.P.M.

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**Edita: DIAL DISCOS, S.A.**

Depósito Legal: M-31262-1987 S.G.A.E.

## LA MUSICA EN LA ERA DEL DESCUBRIMIENTO Vol. 3

**JUAN DE TRIANA / TALLER ZIRYAB**

1. JUIZIO FUERTE SERA DADO - 2. CON TEMOR BIVO
3. AQUELLA BUENA MUJER - 4. LA MOÇA QUE LAS CABRAS CRÍA - 5. SEÑORA QUAL SOY VENIDO
6. DE MI PERDIDA ESPERANÇA - 7. YA DE AMOR ERA PARTIDO - 8. NO CONSIENTO NI ME PLAZE - 9. POR BEVER COMADRE
10. O PENA QUE ME CONBATES

(P) 1987 DIAL DISCOS, S.A.
Fabricado en España

CUSTOM
SPECTRUM
RECORDS

# LARRY and DEVORAH TITUS
# SING UNTO THE LORD

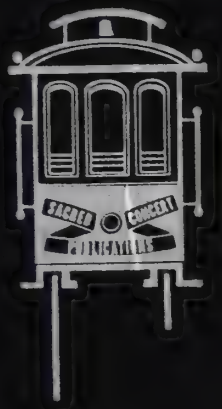



SIDE ONE
GSR-CS-1594-A
STEREO

1. ISN'T IT WONDERFUL
2. IF I BE WORTHY
3. MY SOUL O'ERFLOWS
4. MAKE ME A BLESSING
5. I'VE DISCOVERED THE WAY OF GLADNESS
6. TO BE USED OF GOD

CUSTOM
SPECTRUM
RECORDS

# LARRY and DEVORAH TITUS
# SING UNTO THE LORD




SIDE TWO
GSR-CS-1594-B
STEREO

1. LEANING ON JESUS
2. THAT I MIGHT KNOW
3. DOWN FROM HIS GLORY
4. NOTHING BUT THE BLOOD
5. THE KING AND THE BEGGAR
6. I'LL BE A FRIEND


Kid
STUFF
RECORDS
KS 111
SIDE ONE
THE STORY OF "ALADDIN
AND THE MAGIC LAMP"
THE KID STUFF REPERTORY CO.
10:32
Kid Stuff Records Distributed by
I. J. E. Distributing, Inc.
450 N. Park Road
Hollywood, Fla. 3302¹
℗ ©1978


Kid
STUFF
RECORDS
KS 111
SIDE TWO
THE STORY OF "ALADDIN
AND THE MAGIC LAMP"
THE KID STUFF REPERTORY CO.
11:45
Kid Stuff Records Distributed by
I. J. E. Distributing, Inc.
450 N. Park Road
Hollywood, Fla. 33021
℗ ©1978

# PUERTO RICO...
# ME ENCANTA..!
# TOPO GIGIO




LPV-02

side A
33 1/3 R. P. M.

1.- LA BAMBA
2.- PATA PATA
3.- TIRITANDO
4.- BESAME MUCHO
5.- SOMBRAS
6.- LA MARCHA DE LOS BARITOS

VELVET RECORDS, INC. - 124 W. 29th St. Hialeah, Fla.

# PUERTO RICO... ME ENCANTA..!

## TOPO GIGIO




LPV-102

side B

33 1/3 R. P. M.

1.- NOCHE DE PAZ
2.- ROSARIO
3.- LA FLOR DE LA CANELA
4.- VALS DE LA DESPEDIDA
5.- QUE LO CUMPLA FELIZ

VELVET RECORDS, INC. - 124 W. 29th St. Hialeah, Fla.

KING  DAVID

# SOMETHING OLD — SOMETHING NEW

## LARRY AHLBORN

Produced by

COL. DAVE MATHES PRODUCTIONS

**DM-6006**
(SO12110)
**STEREO**
33⅓ RPM
Side One

1. FAMILY OF GOD (3:34)
2. UNCLOUDED DAY (2:04)
3. LOOK WHAT'S HAPPENED (2:08)
4. JESUS MY WONDERFUL LORD (3:11)
5. IT IS NO SECRET (2:27)

KING  DAVID

# SOMETHING OLD — SOMETHING NEW

## LARRY AHLBORN

Produced by

COL. DAVE MATHES PRODUCTIONS

**DM-6006**
(SO12111)
**STEREO**
33⅓ RPM
Side Two

1. I'M ON MY WAY (3:00)
2. THE KING IS COMING (2:05)
3. HEAVEN (3:21)
4. WHAT A PRECIOUS FRIEND (2:52)
5. WHAT A FRIEND IN JESUS (1:59)




# STRINGS OF PRAISE
# GOSPEL SINGERS

## "JESUS DIED AT CALVARY"

**STEREO**

**SIDE ONE**

**HSG-168**

| | |
|---|---|
| JESUS DIED AT CALVARY | (1:43) |
| RISE AND SHINE | (1:50) |
| JESUS HAS MADE THE WAY | (2:23) |
| LIFT YOUR EYES TO JESUS | (2:20) |
| SHOUTING ON THE HILLS OF GLORY | (2:15) |
| WASTED YEARS | (2:30) |

HILLSIDE

GOSPEL RECORDS

# STRINGS OF PRAISE
# GOSPEL SINGERS

## "JESUS DIED AT CALVARY"

**STEREO**

**SIDE TWO**

**HSG-168**

**WALKING AND TALKING** (1:44)
**WHO WILL SING FOR ME** (2:15)
**KING'S HIGHWAY** (2:41)
**NOW'S THE TIME, NOT TOMORROW** (1:56)
**RIVER OF LOVE** (2:28)
**I WOULDN'T MISS IT, WOULD YOU** (2:33)


PRONTO
PERET
Ponme la mano,
CARIDAD
PTS-1007
STEREO
SIDE 1
33⅓ RPM
1. Ponme la mano, CARIDAD (Eduardo Saborit) 3:40
2. Una Lágrima (Nueva Versión) (G. Monreal - M. Monreal - Francisco G.) 3:14
3. El Garrotin (Pedro P. Calaf) 2:55
4. El preso número nueve (Hnos, Cantoral) 3:28
5. Si yo fuera rico (If I were a rich man) (S. Harnick - J. Nock - J. Deus) 2:28
License by: Ariola-Eurodisc, S.A.
Produced By: PERET
℗ 1973
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

# PERET

## Ponme la mano, CARIDAD

PTS-1007
STEREO



SIDE 2
33⅓ RPM

1. El Mosquito (Adapt. Pedro P. Calaf) (Krieger - Densmore - Manzarek) 3:37
2. Mi Santa (Pedro P. Calaf) 4:37
3. Medio Amigo (Mig amic) (Pedro P. Calaf) 2:50
4. Canto porque quiero (Pedro P. Calaf) 3:20
5. Si alguna vez (Pedro P. Calaf) 3:21

License by: Ariola-Eurodisc, S.A.
Produced By: PERET

℗ 1973

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

CON SOR ANGEL TORRES
Y SU CONJUNTO




LP - 035 - A
STEREO

1. CAMINAN LAS NUBES - JULIO RODRIGUEZ BURGOS
2. MERENGUE NAVIDEÑO - JOSE ORTIZ
3. SON LOS NERVIOS - JOSE ORTIZ
4. SI TU ME QUISIERAS
   JOSE ORTIZ
5. NO TE PERDONAMOS
   JOSE ORTIZ

# TRULLAS EN PUERTO RICO

## JOSE ORTIZ

CON SOR ANGEL TORRES
Y SU CONJUNTO

LOZANO RECORDS

LP - 035 - B

STEREO

1. A BEBER QUE NADIE ES CHIVO - JOSE ORTIZ
2. EL DIVORCIO DEL GAGO - JOSE ORTIZ
3. ALEGRE VENIMOS - JOSE ORTIZ
4. A MI PATRIA
   JOSE ORTIZ
5. EL GAGO EN CARCAJADAS
   JOSE ORTIZ

Flor-Mex

# ESTO ES NAVIDAD

## CESAR CASTRO

Una produccion
D. D. Record

FM-134
LADO A

1. CUANDO MAS TE AMABA
2. ME DA DOLOR
3. LINDA NAVIDAD
4. COMO VIENE NOCHEBUENA
5. REGALO DE NAVIDAD

Letra y Musica: CESAR CASTRO

Flor-Mex

# ESTO ES NAVIDAD

## CESAR CASTRO

Una produccion
D. D. Record

FM-134
LADO B

1. POR UN LOCUTOR
2. MUJER TRAICIONERA
3. CUANDO LLEGA NAVIDAD
4. SIGUE TU CAMINO
5. NAVIDAD CON MIS AMIGOS

Letra y Musica: CESAR CASTRO

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Toshiba RECORDS

STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転

1

TH-60136

(TH-60136-A)

1. 七福神

浄瑠璃—(歌)中田博之

(箏)高野和之　(三弦)久松君博

箏歌—(歌)梅津博藤、石倉松京

(箏)藤村博巳、中村緑幸　(三弦)東博香

(尺八)山口五郎

2. 松上の鶴

(歌)中田博之、菊池博音

(箏)高野和之、中村緑幸

(箏地)久松君博　(三弦)東博香

(尺八)山口五郎

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MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Toshiba RECORDS

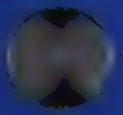
STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転



2

TH-60136

(TH-60136-B)

1. ほととぎす

(歌・三弦)高橋栄清

(歌・箏)高橋正子

(尺八)山口五郎

2. 五段砧

(歌・箏)増渕任一

(尺八)山口五郎

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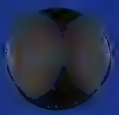
STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転



3

TH-60137

(TH-60137-A)

1. 松竹梅

(歌・箏)鈴木清寿　(箏)木村知寿美

(歌・三弦)山口保寿美

(尺八)山口五郎

2. 八千代獅子

(歌・三弦)山口保寿美

(箏替手)大谷都寿美　(箏本手)木村知寿美

(尺八)山口五郎

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Toshiba RECORDS

STEREO

# 琴古流尺八山口五郎の三曲

## —山田流箏曲篇その二—

尺八

33⅓ 回転

4

TH-60137

(TH-60137-B)

1. 長恨歌

(歌・箏)藤井千代賀

(歌・箏)岸辺美千賀

(歌・三弦)岸辺百代

(尺八)山口五郎

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# PRAY

Virtue

# HE WILL ANSWER

## THE
## EMMA CREAMER SINGERS

SIDE 1
STEREO
33 1/3 RPM



PV-4183-A
℗ 1983
PRAY/VIRTUE
RECORDS
Recorded &
Mixed by:
Frank &
Mary Ann
Virtue

1. **CALL ON JESUS (5:48)**
   Arranged - Emma Creamer
   Lead - Emma Creamer
   Pub. Mary Hill Music (BMI)
2. **WHERE JESUS IS (3:33)**
   Arranged - Emma Creamer
   Pub. Mary Hill Music (BMI)
3. **I COME TO THE GARDEN ALONE (6:00)**
   Arranged - Emma Creamer
   Lead - Emma Creamer
   Pub. Mary Hill Music (BMI)
4. **BLESS ME LORD (4:08)**
   (B,C&S - Houston, Texas)
   Lead - Delnora Roberts

RECORDED & MASTERED BY VIRTUE, 1618 N BROAD ST, PHILA PA 19121

# PRAY

Virtue

## HE WILL ANSWER

## THE EMMA CREAMER SINGERS

SIDE 2
STEREO
33 1/3 RPM



PV-4183-B
℗ 1983
PRAY/VIRTUE
RECORDS

Recorded &
Mixed by:
Frank &
Mary Ann
Virtue

5. I'M GLAD THE LORD CHOSE ME (5:32)
(Curtis Lewis)
Lead - Emma Creamer
Pub. Mary Hill Music (BMI)

6. NOTHING BUT THE BLOOD (3:32)
Arranged - Ramona Howard
Pub. Mary Hill Music (BMI)

7. IN SHORT, HE'S MY EVERYTHING (7:34)
(L. Ramona Howard)
Lead - Tammy Lindsay
Pub. Mary Hill Music (BMI)

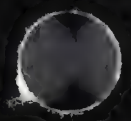
8. HE KEEPS DOING GREAT THINGS (4:10)
(Tessie Hill)
Lead - Emma Creamer

RECORDED & MASTERED BY VIRTUE, 1618 N. BROAD ST., PHILA. PA. 19121

# Q-KEY

## "MOMENTOS..."
## LATIN STRINGS

**STEREO**
**QK-4007**



**SIDE A**

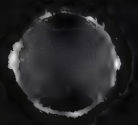
1. **STELLA BY STARLIGHT** – Clásica
   Victor Young - N. Washington
2. **CONCIERTO DE VARSOVIA** – Clásica
   R. Addinsell
3. **ROMEO Y JULIETA** – Clásica
   Tschaikovsky
4. **EL LAGO DE LOS CISNES** – Clásica
   Tschaikovsky
5. **BESAME MUCHO** – Clásica
   Consuelo Velázquez
6. **CONCIERTO DE GRIEG** – Clásica
   D. A. R.

**PRODUCCION:**
Q-KEY Ⓟ 1974

# Q-KEY

## "MOMENTOS..."
## LATIN STRINGS

**STEREO**
**QK-4007**



**SIDE B**

1. **LA CANCION DEL MOLINO ROJO** – Clásica
   G. Auric - W. Engvich
2. **RAPSODIA SUECA** – Clásica
   C. Wildman
3. **QUINTA SINFONIA** – Clásica
   Tschaikovsky
4. **LA STRADA** – Clásica
   Rota - Galdieri
5. **TERCERA SINFONIA** – Clásica
   Brahms - Arr. Gandelman
6. **REVERIE** – Clásica
   Schumann

**PRODUCCION:**
Q-KEY Ⓟ 1974

BALDWIN

# I Am Glad For The Cross

1

SIDE
CS 7847

First Baptist Church

**I Am Glad For the Cross**
3:17
**Just In Time**
2:24
**Give Yourself to Jesus**
5:01
**Oh To Be Kept By Jesus**
2:45

A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania




# I Am Glad For The Cross

2
SIDE
CS 7847

First Baptist Church

**Certainly Lord**
2:24
**Clean Heart**
3:34
**Since I Met Jesus**
4:48
**I'll Never Worry**
4:40

A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania

Page RECORDS

Presents

# PATTY LOOMAN

## PLAYING THE DULCIMER

### THE HAMMERED DULCIMER

33 1/3 RPM

SLP 602
SIDE A

1 WILDWOOD FLOWER 1:45
2 DARLING NELLIE GRAY 1:29
3 BILL BAILEY & YELLOW ROSE OF TEXAS :53
4 LIFE IS LIKE A MOUNTAIN RAILWAY :53
5 HOW GREAT THOU ART 1:37
6 BEYOND THE SUNSET 1:38
7 IT IS NO SECRET 2:22
8 ANGLE WORM, RED RIVER VALLEY & RED WING 1:54
9 GOLDEN SLIPPERS 1:02

Page RECORDS

Presents

# PATTY LOOMAN

## PLAYING THE DULCIMER

### THE HAMMERED DULCIMER

33 1/3 RPM

SLP 602
SIDE B

1 MEDLEY OF WALTZES (West Virginia, Ohio & Kentuckey) 3:20
2 SOMEWHERE MY LOVE 1:53
3 JESU (Joy Of Man's Desire) :59
4 BEER BARREL POLKA 2:05
5 WHAT A FRIEND WE HAVE IN JESUS 1:27
6 AMAZING GRACE 1:10
7 INDIAN LOVE CALL 1:55
8 LORENA 1:39

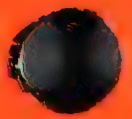

Marca Registrada Prensado en USA
QUIERO SABER
EL INTERNACIONAL NEGRITO DEL BATEY
ALBERTO BELTRAN
BLP-1515
High Fidelity
Lado A
33⅓ RPM
1. QUIERO SABER (Alberto Videz) Bolero
2. MARIA MORENA (Luisin Landaez) Montuno
3. LIBRE DE PECADO (Nelson Navarro) Bolero
4. TABOGA (Ricardo Fabrega) Bolero
5. POR EL OJO DE LA SERRADURA (Luisin Landaez) Guaracha
6. CAMBIA EL TUMBAO (Derechos Reservados) Guaracha
MADE IN U.S.A. BY B.M.C. RECORD MFG. CORP.


Marca Registrada Prensado en USA
QUIERO SABER
EL INTERNACIONAL NEGRITO DEL BATEY
ALBERTO BELTRAN
BLP-1515
High Fidelity
Lado B
33⅓ RPM
1. "HAIDA HUO" (A. A.) Guaracha Haitiana
2. NO ME INTERESA (Rafael Colon) Bolero
3. NO SEAS ASI (Luisin Landaez) Bolero
4. LUEGO DESPERTAR (Gloria Beltran C.) Bolero
5. TODO LO QUE SE (Alberto Videz) Bolero
6. FIESTA CIBAENA (Tono Abreu) Merengue

# TROPICAL

## ALTA FIDELIDAD

## EXITOS DE ODILIO GONZALEZ



TRLP 4575
(CLP 2008)
HIGH FIDELITY

LADO A
33⅓ RPM

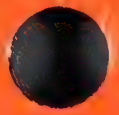
1. **CIEGA DE CELOS** (Ismael Santiago)
   Bolero Jibara
2. **EL MOÑITO DE MARCOLA** (Damaso Castro)
   Plena
3. **NEGANDO SU IDIOMA** (German Rosario)
   Seis con decima
4. **TE QUIERO** (Angel L. Torruellas)
   Guaracha
5. **AY MARGOT** (Nieves Quintero) Plena
6. **UN JIBARO EN SAN JUAN**
   (German Rosario) Seis Chorreao

Printed in U.S.A.

# TROPICAL

## ALTA FIDELIDAD

## EXITOS DE ODILIO GONZALEZ



**TRLP 4575**
(CLP 2008)
**HIGH FIDELITY**

**LADO B**
**33⅓ RPM**

1. **LA MUJER DEL MUERTO** (Ismael Santiago) Plena
2. **UN JIBARO EN APUROS** (Damaso Castro) Seis Tumbao
3. **IMPOSIBLE** (Nieves Quintero) Vals
4. **EL HIJO GUILLAO** (Ismael Santiago) Plena
5. **UNA CARTERA EN EL PARQUE** (German Rosario) Seis con decima
6. **LA POLLA ROBA** (Ismael Santiago) Guaracha

Printed in U.S.A.

SPOKEN ARTS




SA 1039
Made in U.S A.

Side One
SA 1039

GOLDILOCKS AND THE THREE BEARS, HEREINAFTERTHIS
and DICK WHITTINGTON AND HIS CAT

Read by Eve Watkinson, Christopher Casson and Glynis Casson

Directed by Christopher Casson and Glynis Casson

Band 1. Goldilocks and the Three Bears 10'30"
Band 2. Hereinafterthis 9'45"

Presented by Arthur Luce Klein

33⅓ RPM

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SPOKEN ARTS




SA 1039
Made in U.S A.

Side Two
SA 1039

GOLDILOCKS AND THE THREE BEARS, HEREINAFTERTHIS
and DICK WHITTINGTON AND HIS CAT

Read by Eve Watkinson, Christopher Casson and Glynis Casson

Directed by Christopher Casson and Glynis Casson

Dick Whittington and His Cat [illegible]
Presented by Arthur Luce Klein

33⅓ RPM

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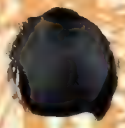
# MAXFIELD

15 BEIDEMAN AVE. CHERRY HILL, NJ
RECORDING STUDIOS

## JERSEY BOUNCE

## DANNY MENTO &
## HIS BIG BAND SOUND

SIDE 1



Cabaret (4:15)
Basin Street Blues (4:59)
Big Band Medley (6:01)
Since I Fell for You (3:55)
Tuxedo Junction (5:40)

CHERRY HILL, N.J.
08002

MAXFIELD RECORDING STUDIOS

# MAXFIELD

15 BEIDEMAN AVE. CHERRY HILL, NJ
RECORDING STUDIOS

## JERSEY BOUNCE
## DANNY MENTO &
## HIS BIG BAND SOUND

SIDE 2



All of Me; Somebody Loves Me;
I Can't Give You Anything but Love (8:09)
Take the "A" Train (3:34)
One For The Road (5:10)
All The Way (3:30)

CHERRY HILL, N.J.
08002

MAXFIELD RECORDING STUDIOS

# Church Door
## RECORDS



SWEET SINGING DISCIPLES
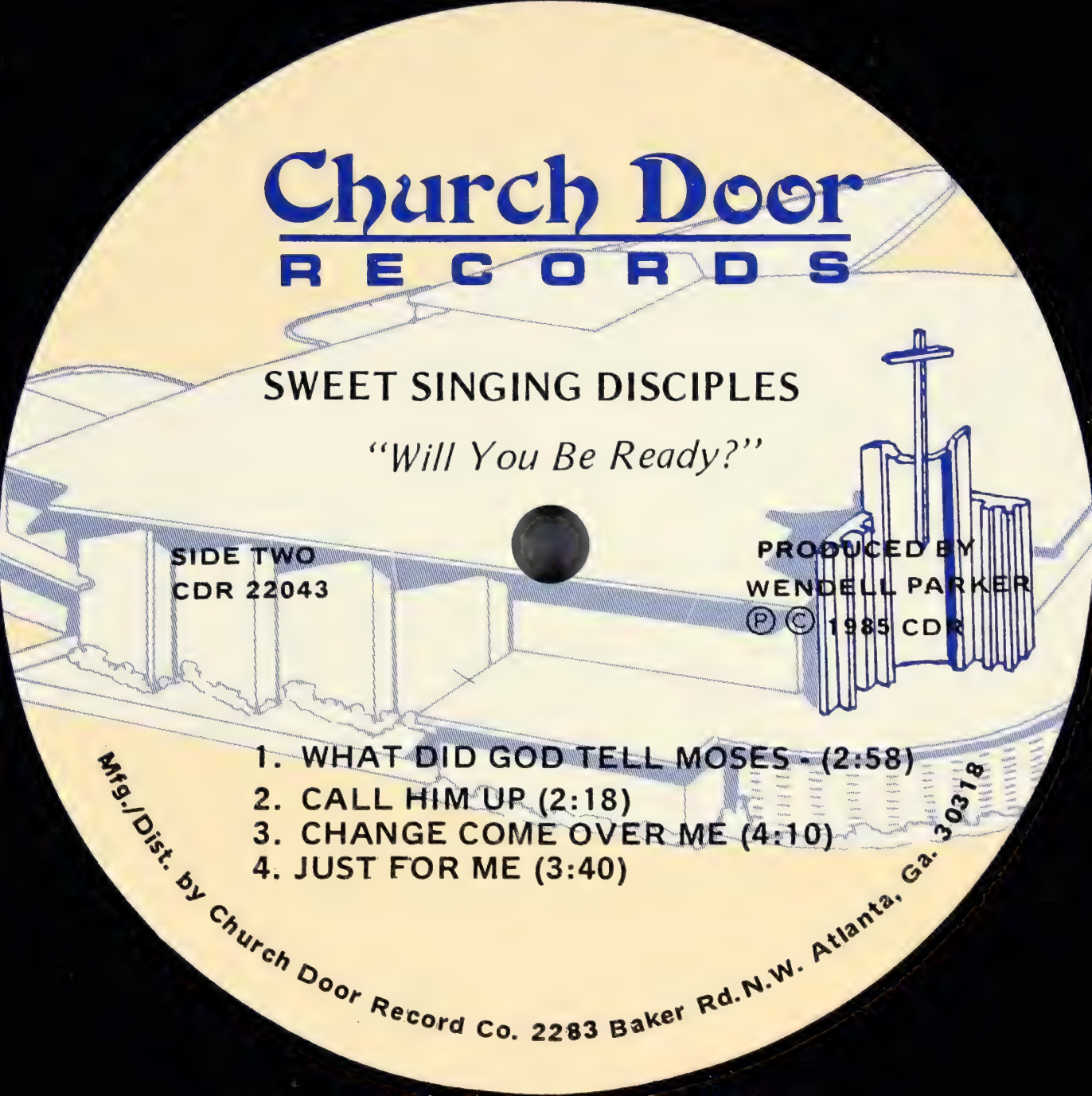
*"Will You Be Ready?"*

SIDE ONE
CDR 22043

PRODUCED BY
WENDELL PARKER
℗ © 1985 CDR

1. WILL YOU BE READY (3:14)
2. AMEN (2:54)
3. IT'S A SHAME (2:25)
4. AMAZING GRACE (2:17)
5. THE BEST I CAN DO (2:55)

Mfg./Dist. by Church Door Record Co. 2283 Baker Rd.N.W. Atlanta, Ga. 30318


Church Door
RECORDS
SWEET SINGING DISCIPLES
"Will You Be Ready?"
SIDE TWO
CDR 22043
PRODUCED BY
WENDELL PARKER
℗ © 1985 CDR
1. WHAT DID GOD TELL MOSES - (2:58)
2. CALL HIM UP (2:18)
3. CHANGE COME OVER ME (4:10)
4. JUST FOR ME (3:40)
Mfg./Dist. by Church Door Record Co. 2283 Baker Rd.N.W. Atlanta, Ga. 30318


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
ANYWHERE I WANDER
ROD McKUEN
1. (2:59-AS) 2. (2:45-AS) 3. (2:30-AS) 4. (2:10-AS)
5. (2:22-AS) 6. (BMI)
DL 8882
MG 6958
SIDE 1
1. ANYWHERE I WANDER (Frank Loesser)
2. SIXTEEN TONS (Merle Travis)
3. THE LADY FROM LARAMIE
(Terry Gilkyson)
4. MULE TRAIN
(Johnny Lange-Hy Heath-Fred Glickman)
5. HANDSOME JOHNNY
(Adapted And Arr. Rod McKuen and Peter Fadden)
6. LONESOME TRAVELER
(Lee Hays)
SAMPLE COPY
NOT FOR SALE
LONG PLAY 33 1/3 RPM


DECCA
MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
REG. U.S. PAT. OFF. MARCA REGISTRADA
ANYWHERE I WANDER
ROD McKUEN
1. (2:45-AS) 2. (2:40-AS) 3. (2:09-AS) 4. (3:15-BMI)
5. (2:45-AS) 6. (2:37-AS)
DL 8882
MG 6959
SIDE 2
1. THAT LUCKY OLD SUN
(Just Rolls Around Heaven All Day)
(Beasley Smith-Haven Gillespie)
2. JUMP UP (In A Field Of Clover)
(Rod McKuen)
3. RIDERS IN THE SKY (Stan Jones)
4. KISSES SWEETER THAN WINE
(Joel Newman-Paul Campbell)
5. SCARLET RIBBONS (For Her Hair)
Evelyn Danzig-Jack Segal)
6. THE CRY OF THE WILD GOOSE
(Terry Gilkyson)
SAMPLE COPY
NOT FOR SALE
LONG PLAY 33 1/3 RPM


Fiesta
RECORD COMPANY
NEW YORK, U.S.A.
EXITOS RANCHEROS
con el MARIACHI MEXICO y
CARLOS SALCIDO
Long Playing
33⅓ RPM
(33-0135-A-ST)
STEREO
FLPS 1480-A
LA QUE SEA
(Cuco Sanchez)
AMIGO
(Rafael Hernandez)
POR UNA MUJER CASADA
(F. Valdez Leal)
OJITOS VERDES
(Pepe Alboaran)
PRIMERAMENTE DIOS
(Eligio P. Martinez)

Fiesta

RECORD COMPANY

NEW YORK U.S.A.

# EXITOS RANCHEROS

con el MARIACHI MEXICO y CARLOS SALCIDO

Long Playing
33⅓ RPM
(33-0135-B-ST)

STEREO
FLPS 1480-B

MUCHACHA BONITA
(Jose Alfredo Jimenez)

HISTORIA SUBLIME
(D. R.)

POR UN PUNADO DE ORO
(Carlos Gomez Barrera)

ALTA Y DELGADITA
(J. Torres R.)

LA TRAICIONERA
(J. Torres R.)

# the Gatlinburg Pickers

SIDE A



GB-LP-486
Green and Brown Studio
(615 - 487-5484)

1. MIDNIGHT FLYER (Craft)
2. SWING DOWN, CHARIOT (Trad.)
3. MIDNIGHT TRAIN (Stanley)
4. FOGGY MT. BREAKDOWN (Scruggs)
5. FOX ON THE RUN (Hazzard)
   BMI

# Bluegrass!

SIDE B



GB-LP-486
Green and Brown Studio
(615 - 487-5484)

1. CHILDREN, GO WHERE I SEND THEE (Trad.)
2. FIRE ON THE MOUNTAIN (Trad.)
3. MAKING BELIEVE (Work)
4. ORANGE BLOSSOM SPECIAL (Rouse)
5. ROCKY TOP (Bryant)

BMI


M-G-M
M-G-M - DEVICE OF LION'S HEAD - REG. U. S. PAT. OFF.
GEMA
STEREO
ST 33
665 076 A
LOVIN' SOUND
1. WINDY WEATHER (Tyson) 3:04
2. HANG ON TO A DREAM (Hardin) 2:15
3. I DON'T BELIEVE YOU (Dylan) 3:08
4. WHERE DID ALL THE LOVE GO! (Fricker) 2:41
5. MR. SPOONS (Tyson) 2:21
6. NATIONAL HOTEL (Tyson) 2:05
IAN & SYLVIA
M-G-M RECORDS - A DIVISION OF LOEW'S INCORPORATED
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COPYING, PUBLIC PERFORMANCE BROADCASTING OF THESE RECORDS ARE FORBIDDEN
MFD. BY DEUTSCHE GRAMMOPHON GESELLSCHAFT


M-G-M
M-G-M – DEVICE OF LION'S HEAD – REG. U.S. PAT. OFF.
GEMA
STEREO
ST 33
665 076 B
LOVIN' SOUND
1. SUNDAY (Tyson-Fricker) 1:55
2. PILGRIMMAGE TO PARADISE (Rea) 3:07
3. REASON TO BELIEVE (Hardin) 2:15
4. BIG RIVER (Cash) 2:00
5. TRILOGY (Fricker) 2:46
6. LOVIN' SOUND (Tyson) 2:32
IAN & SYLVIA
M-G-M RECORDS – A DIVISION OF LOEW'S INCORPORATED
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COPYING PUBLIC PERFORMANCE BROADCASTING OF THESE RECORDS ARE FORBIDDEN


CREED RECORDS
THE HARVEST IS PLENTIFUL
REV ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE
Cr3056A
℗ 1974 Nashboro
Produced by:
Shannon Williams
SIDE 1
STEREO
CR 3056
1. THEY WON'T BELIEVE
2. THE HARVEST IS PLENTIFUL (J. Johnson—Excellorec Music BMI)
3. HE GAVE US THE VERY BEST (J. Johnson—Excellorec Music BMI)
4. LORD KEEP ME DAY BY DAY (C. McCloud—Excellorec Music BMI)
5. HE'LL BE THERE (C. McCloud—Excellorec Music BMI)
Dist. by NASHBORO RECORD CO. - 1011 Woodland St., Nashville, Tenn. 37206


CREED RECORDS
THE HARVEST IS PLENTIFUL
REV ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE
Cr3056B
℗ 1974 Nashboro
Produced by:
Shannon Williams
SIDE 2
STEREO
CR 3056
1. LEAN ON JESUS—(C. McCloud—Excellorec Music BMI)
2. IS HE YOURS (H. Johnson—Excellorec Music BMI)
3. HE SAID HE WOULD (H. Johnson—Excellorec Music BMI)
4. YES LORD
5. JUST IN TIME
Dist. by NASHBORO RECORD CO. - 1011 Woodland St., Nashville, Tenn. 37206




N.L.P. 2640 33.3 R.P.M.

LADO A

## EL GALLO EN SALSA NAVIDEÑA

### JOSE MIGUEL CLASS (EL GALLITO de MANATI)

1. PARA ESTAR SIEMPRE CONTIGO (Luz C. Tirado)
2. VAMOS PARA ALLA (Jose Miguel Class)
3. CUANDO SEAN LAS DOCE (Tati Calderon)
4. LA TRULLITA (Jose Miguel Class)
5. VOY A MATAR UN LECHON (Jose Ortiz)
6. VIVA PUERTO RICO (Jose Miguel Class)

℗ 1973 NELIZ RECORDS
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N.L.P. 2640
LADO B

33.3 R.P.M.

## EL GALLO EN SALSA NAVIDEÑA

### JOSE MIGUEL CLASS (EL GALLITO de MANATI)

1. EL GALLO VIUDO (Jose Miguel Class)
2. EL LECHON TUCO (Tati Calderon)
3. CONTROVERSIA (Jose Miguel Class)
4. PARA DARTE CANDELA (Nieves Quintero)
5. NO ME DEJES SOLO (Jose Miguel Class)

℗ 1973 NELIZ RECORDS
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Corp. B.M.I.

# OLGA EN MEXICO

## Orq. Jose Sabre Marraquin

Musart
MARCA REGISTRADA

MD-435
1

QUE MANERA DE QUERER
(Lolita de la Colina)
TORPEZA
(Vicente Garrido)
LAGRIMAS DEL ALMA
(Bony Villasenor)
AUSENCIA
(María Grever)
ANOCHE APRENDI
(Rene Touzet)
PORQUE SI ESTAS EN MI, NO ESTAS CONMIGO
(J. del Moral)

# OLGA EN MEXICO

## Orq. Jose Sabre Marraquin

Musart
MARCA REGISTRADA

MD-435

2

DEJAME SOLO
(Roberto Cantoral)
TE OLVIDARE
(M. Merodio)
TU AUSENCIA
(Elorca-M. Rangel)
YA NADA SOY
(Gonzalo Curiel)
DEJAME CREER EN TI
(Rene Touzet)
SOY ASI
(Jorge Ortega-M. Pous)

MURRAY HILL
RECORDS & TAPES

# The Orioles Sing:
## Their Greatest Hits, 1948-1954

1. **IT'S TOO SOON TO KNOW**
   (D. Chessler) Edward H. Morris & Co./ASCAP
2. **AT NIGHT**
   (C. Morris) Adam R. Levy & Father Ent. Inc./BMI

**SIDE ONE** **001233**

3. **TELL ME SO**
   (D. Chessler) Planetary Music/ASCAP
4. **(It's Gonna Be A) LONELY CHRISTMAS**
   (Rose-Sprung) Byben Music
5. **FORGIVE AND FORGET**
   (D. Chessler)
6. **WHAT ARE YOU DOING NEW YEAR'S EVE?**
   (F. Loesser) Frank Music Corp./ASCAP
7. **I MISS YOU SO**
   (B. Scott-S. Robin-J. Henderson) MCA Inc./ASCAP

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MURRAY HILL
RECORDS & TAPES

# The Orioles Sing:
## Their Greatest Hits, 1948-1954

1. **BABY, PLEASE DON'T GO**
   (Strutt-Alexander) Blazer Music
2. **TILL THEN**
   (Seiler-Marcus-Woods) MCA Inc.-Warlock Music/ASCAP

**SIDE TWO**



**001233**

3. **YOU BELONG TO ME**
   (C. Price-P.W. King-R. Stewart) Regent Music-Ridgeway Music
4. **HOLD ME, THRILL ME, KISS ME**
   (H. Noble) Mills Publ. Inc./ASCAP
5. **I COVER THE WATERFRONT**
   (E. Heyman-J. Green) Warner Bros. Music/ASCAP
6. **CRYING IN THE CHAPEL**
   (A. Glenn) Valley Music/BMI
7. **IN THE CHAPEL IN THE MOONLIGHT**
   (B. Hill) Shapiro, Bernstein Music/ASCAP

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K-TEL
presents
NOCHE CALIENTE III
Con Tito Allen & Meñique
Lado A:
Noche Caliente
(Meñique B.)
No Te Vayas Ahora
(J.A. Mugrabi)
Noble Mujer
(Meñique B.)
La Juventud
(Meñique B.)
PNU 3060
8D
stereo
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K-TEL
presents

# NOCHE CALIENTE III

## Con Tito Allen & Meñique

Elena

PNU 3060

80
stereo

**Lado B:**

**Hagase Su Voluntad**
(Meñique B.)

**Solo Pienso En Ti**
(R. Garcia)

**Primera Lluvia**
(D.L.)

**En Primavera**
(John Glen)

**Cancion De Otoño**
(Jose Luis Perales)

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DISCOS CBS INTERNATIONAL

LADO A

℗ 1981, CBS, Inc.

1.- MIS NUEVE AÑOS-Pedrito Fernandez
(Monterosas-Velazquez)
2.- LIBRO ABIERTO-Gerardo Reyes
(Fidel Valadez)
3.- EL GORRION Y YO-Manoella Torres
(Tirza Paiz)

—VARIOS—

DCL-20557
33 1/3 RPM
STEREO

4.- POR TU AMOR-Leo Dan
(Leo Dan)
5.- QUE IRONIA-Los Muecas
(Braulio Benitez)
6.- PRIETO, CHAPARRO Y FEO
Marina Rosales (Jorge Montana)
7.- LAS LIMONADAS VERDES
Los Alcantaras (Homero Garcia)
8.- BAJO EL CIELO DE MORELIA
Felipe Arriaga (Bulmaro Bermudez)

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL



—VARIOS—

1.- JACINTO EL TULLIDO-Gerardo Reyes
(Pepe Albarran)
2.- MI PEOR FRACASO-Leo Dan
(Rosendo Montiel)

LADO B

℗1981,CBS,Inc.

DCL-20557
33 1/3 RPM
STEREO

3.- LA CAMA DE PIEDRA-Cuco Sánchez
(Cuco Sánchez)
4.- EL CORTEJO-Valentina Leyva
(Homero Aguilar)
5.- MIL NOCHES-Los Cometas
(H. Avila)
6.- MAMA SOLITA-Pedrito Fernández
(Bulmaro Bermudez)
7.- OTRO PROBLEMA Y QUE? S.López
(Armando Manzanero)

Distributed & Manufactured by Discos CBS International

CAYTRONICS

# SUS GRANDES HITS
# GERARDO REYES

**CYS 1543**
**STEREO**



**SIDE 1**
(CYS 1543 AS)

1. ***LIBRO ABIERTO**
   -Fidel Valadez-
2. ***RUMBO AL SUR**
   -Francisco Vidal-
3. ***NADA CONTIGO**
   -Agustin "Chito" Contreras-
4. ***POBRE BOHEMIO**
   -Jose Salcedo Suarez-
5. ****POR QUE NO FUI TU AMIGO**
   -Rosendo Montiel-
6. *****YA VAS CARNAL**
   -Juventino Villavicencio-

*Arreglos y Direccion de Rafael Carrion
**Arreglo y Direccion de Heriberto Aceves
***Arreglo y Direccion
de Pedro Ramirez

℗1979 CBS MEXICO

Produced exclusively for Caytronics Inc. by Columbia Special Products

CAYTRONICS

# SUS GRANDES HITS
# GERARDO REYES

**CYS 1543**
**STEREO**

**SIDE 2**
(CYS 1543 BS)

1. ***SIN FORTUNA**
   -Angel Gonzalez-
2. ****PABLO DEL MONTE**
   -Humberto Galindo-
3. **EL REY DE LOS CAMINOS**
   -Ramon Ortega Contreras-Raul Adame-
4. ****CONTRABANDO Y TRACION**
   -Angel Gonzalez-
5. *****QUE NOS ENTIERREN JUNTOS**
   -Juana Alvarez de Cruz-

*Arreglos y Direccion de Rafael Carrion
**Arreglo y Direccion de Pedro Ramirez
***Arreglo y Direccion de
Fernando Z. Maldonado

℗1979 CBS MEXICO

Produced exclusively for Caytronics Inc. by Columbia Special Products

sweet rain inc.

# THE NEW JOHN HOWARD GOSPEL CARAVAN OF ATLANTIC CITY, N.J.

## "I WANT TO BE HOLY"

SR 01221
SIDE A

33 1/3 RPM
STEREO
Producer:
Andrew J. Ford Jr.

1. I NEVER SHALL FORGET (4:04)
   Lead: Rev. Steve Peterson
   Writer: Samuel Ohie
2. I WANT TO LIVE HOLY (5:56)
   Lead: Rev. Charles Lyles
   Writer: Rev. Charles Lyles
3. BLESS ME LORD (3:40)
   Lead: Clarence Davenport
   Writer: Joyce Howard
4. LEAD ME SAVIOUR (5:00)
   Lead: Cynthia Jennings
   Arr: Charles Lyles

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BY RAINDROP MUSIC/BMI 1990 EXCEPT •
PUBLISHED BY AL-SAM MUSIC SESAC

SWEET RAIN INC. 21 BALA AVE., BALA CYNWYD, PA 19004 (215) 668-2332


sweet rain inc.
THE NEW JOHN HOWARD GOSPEL CARAVAN
OF ATLANTIC CITY, N.J.
"I WANT TO BE HOLY"
SR 01221
SIDE B
33 1/3 RPM
STEREO
Producer:
Andrew J. Ford Jr.
1. SPIRITUAL WARFARE (4:45)
Lead: Rev. Charles Lyles
Writer: Rev. Charles Lyles
2. THANK YOU LORD (5:01)
Lead: Rev. Charles Lyles
Writer: Bernard Van
3. THERE'S NOT A FRIEND (5:55)
Leads: Brenda Daughtrey/
Rev. Wendy Mason
Arr: Rev. Charles Lyles
4. BELIEVE IT, RECEIVE IT (2:15)
Lead: Rev. Charles Lyles
Arr: Rev. Charles Lyles
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SWEET RAIN INC. 21 BALA AVE., BALA CYNWYD, PA 19004 (215) 668-2332

# ROB JOHN

PRODUCTION INC.

**45 RPM**

Recorded at Mixing Lab Studio
& Music Works Studio
Side One-Tracks *2 & 4,
Side Two-Track *2
Voiced at Music Works Studio
Mixing Engs.: Colin York
& Garth Atkins
Mixed at: Mixing Lab Studio
Mixed by Colin York

**SIDE 1**

Musicians: Sly Dunbar
& Robbie Shakespare
Produced & Arranged by:
S. Brown (African Star)
Dist. by: Rob John Prod.
5402 Church Ave. (shop #3)
Bklyn, NY 11203
Tel: 718-485-0417
Fax: 718-485-4700

1. Buggering - CAPLETON
2. Mate Dem Career* - CAPTAIN BARKEY
3. Jacquline & Janice - MILITARY MAN
4. Can't Stop We* - GENERAL B.
5. Lover Man - WAYNE WORRIES

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PRODUCTION INC.

**45 RPM**

Recorded at Mixing Lab Studio
& Music Works Studio
Side One-Tracks *2 & 4,
Side Two-Track *2
Voiced at Music Works Studio
Mixing Engs.: Colin York
& Garth Atkins
Mixed at: Mixing Lab Studio
Mixed by Colin York

**SIDE 2**

Musicians: Sly Dunbar
& Robbie Shakespare
Produced & Arranged by:
S. Brown (African Star)
Dist. by: Rob John Prod.
5402 Church Ave. (shop #3)
Bklyn, NY 11203
Tel: 718-485-0417
Fax: 718-485-4700

1. You Hot Again - ROUND HEAD
2. Loving Game* - LITTLE RAY & JUDAS
3. Everyone - BUSHIE BANTON
4. Mr. One Away - COMANCHE
5. Must Be History - WICKERMAN

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HOME SWEET HOME RECORDS

# MARK HEARD

## STOP THE DOMINOES

produced & arranged by Mark Heard



Stereo

R2101

33⅓ rpm

| | |
|---|---|
| *One Of The Dominoes* | 4:23 |
| *Stranded At The Station* | 3:30 |
| *You Could Lie To Me* | 4:02 |
| *One Night Stand* | 2:52 |
| *I'm Crying Again* | 3:29 |

ALL SONGS COMPOSED BY MARK HEARD

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HOME SWEET HOME RECORDS/DISTRIBUTED BY THE BENSON COMPANY, INC./365 GREAT CIRCLE ROAD/NASHVILLE, TN 37228

HOME SWEET HOME® RECORDS

# MARK HEARD
# STOP THE DOMINOES

produced & arranged by Mark Heard



Stereo

R2101

33⅓ rpm

| | |
|---|---|
| ***Stuck In The Middle*** | 4:39 |
| ***Call Me The Fool*** | 3:11 |
| ***I'm In Chains*** | 3:25 |
| ***Lonely One*** | 4:35 |
| ***To See Your Face*** | 3:31 |

ALL SONGS COMPOSED BY MARK HEARD

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HOME SWEET HOME RECORDS/DISTRIBUTED BY THE BENSON COMPANY, INC./365 GREAT CIRCLE ROAD/NASHVILLE, TN 37228

SINGMOR
RECORDINGS

THE SINGING MORRIS FAMILY
"SOMETHING BEAUTIFUL"



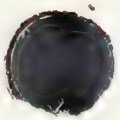
ML -SP -1000
STEREO

SIDE ONE

1. SOMETHING BEAUTIFUL (Gaither) 4:08
BECAUSE HE LIVES
2. HE DIDN'T HAVE TO DO IT 2:45
3. IF WE STAY IN IMAGE (Crouch) 4:08
HE IS LORD
4. I WAS THERE WHEN THE SPIRIT CAME (Akers) 2:59
5. WHAT A BEAUTIFUL DAY (Wilburn-Crook) 3:03
6. ALL THAT THRILLS MY SOUL (Harris) 2:25

SINGMOR
RECORDINGS

THE SINGING MORRIS FAMILY
"SOMETHING BEAUTIFUL"



ML -SP -1000
STEREO

SIDE TWO

1. HELP ME (Kristofferson) 4:18
2. HE WILL BE THERE 2:36
3. WHYME LORD (Kristofferson) 3:36
4. I'LL FLY AWAY 1:40
5. STEPPING ON THE CLOUDS (Stalls) 1:56
6. BLESS THE LORD 3:35

MONTGOMERY WARD

STEREOPHONIC

JAYE P. MORGAN

1. LIFE IS JUST A BOWL OF CHERRIES
2. DON'T TELL HIM

MWS 94 - A

VOCALS & ORCH.

3. HAVE YOU EVER BEEN LONELY
4. WASTED TEARS
5. I AIN'T GOT THE MAN

90th ANNIVERSARY

MONTGOMERY WARD

STEREOPHONIC

JAYE P. MORGAN

1. LIFE WAS MADE FOR LIVING
2. JUST A GIGOLO

RBI RECORDS

MWS 94 - B

VOCALS & ORCH.

3. BABY DON'T DO IT
4. NOBODY MET THE TRAIN
5. IT GETS YOU

90th ANNIVERSARY

MFD. BY TOSHIBA MUSICAL INDUSTRIES LTD. IN JAPAN

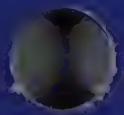
Toshiba RECORDS

STEREO

# 宵待草

五十嵐喜芳ステレオ・アルバム No. 3

1 歌曲



TP-7093
(TP7-185)
33⅓ r. p. m.

1) 宵待草（竹久夢二詩 多 忠亮曲）
2) からたちの花（北原白秋詩 山田耕筰曲）
3) 松島音頭（北原白秋詩 山田耕筰曲）
4) 野ばら（三木露風詩 山田耕筰曲）
5) かやの木山の（北原白秋詩 山田耕筰曲）
6) 叱られて（清水かつら詩 弘田竜太郎曲）
7) 田植歌（林 柳波詩 橋本国彦曲）

テノール 五十嵐喜芳
ピアノ 萩原和子 伴奏 アンサンブル・プティ
編曲・指揮 石丸 寛

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MFD. BY TOSHIBA MUSICAL INDUSTRIES LTD. IN JAPAN

Toshiba RECORDS

STEREO

# 宵待草

五十嵐喜芳ステレオ・アルバム No. 3

2

歌曲

TP-7093
(TP7-186)
33⅓ r. p. m.

1) 出船（勝田香月詩　杉山はせを曲）
2) この道（北原白秋詩　山田耕筰曲）
3) 平城山（北見志保子詩　平井康三郎曲）
4) 五ッ木の子守歌（熊本民謡）
5) おろく娘（林　柳波詩　橋本国彦曲）
6) 中国地方の子守歌（中国地方民謡　山田耕筰曲）
7) 荒城の月（土井晩翠詩　滝廉太郎曲）

テノール　五十嵐喜芳
ピアノ　萩原和子　伴奏　アンサンブル・プティ
編曲・指揮　石丸　寛

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Toshiba
RECORDS

STEREO

# 唄う大正琴

（邦楽の調べ）

1
大正琴

TP-7174
（TP7-347）
33⅓ r. p. m.

(1) 元禄花見踊より
(2) 越後獅子より
(3) 新内前弾～義太夫野崎村の送り
(4) 勧進帳より
(5) 京鹿子娘道成寺より

（大正琴）吉岡　錦正
（鳴物）望月長左久
（〃）堅田喜三久
（〃）望月良通
（笛）望月太八
（三味線）豊文，豊輔

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Toshiba RECORDS

STEREO

# 唄う大正琴

（邦楽の調べ）

2

大正琴

TP-7174

(TP7-348)

33⅓ r. p. m.

(1) 寄席下座囃子より
竹ス～米洗い～四丁目
(2) かっぽれ
(3) 深　川　(4) 春　雨
(5) 糸のもつれ（吉岡錦正曲）
(6) 奴さん　(7) 三下り甚句

（大正琴）吉岡　錦正
（鳴物）望月長左久
（〃）堅田喜三久
（〃）望月良通
（笛）望月太八

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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

# SQUARE DANCING MADE EASY

(With Calls by Slim Jackson)

SLIM JACKSON and the PROMENADERS

P 11726
STEREO

33 1/3 RPM
Side 1
AS 11726

## SLIM JACKSON and the PROMENADERS

1. PROGRESSIVE CIRCLE (Get Acquainted) (Name of Dance)
Fisher's Hornpipe; Soldier's Joy
2. SQUARE YOUR SETS—The Arkansas Traveler
3. HINKY DINKY PARLEY VOO
Hinky Dinky Parley Voo; Vive L'Amour
4. MARCHING THROUGH GEORGIA
Marching Through Georgia; O Susanna
5. BIRDIE IN THE CAGE
Lazy Mary, Will You Get Up;
The Farmer In The Dell
6. YOU DID IT SO WELL
When The Work's All Done This Fall

℗1973 CBS, INC.

COLUMBIA ® MARCAS REG. PRINTED IN U.S.A.

CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

# SQUARE DANCING MADE EASY

(With Calls by Slim Jackson)

SLIM JACKSON and the PROMENADERS

P 11726
STEREO

33 1/3 RPM
Side 2
BS 11726

SLIM JACKSON and the PROMENADERS

1. POP GOES THE WEASEL—Pop Goes The Weasel
2. BOOMPS A DAISY—Rig A Jig Jig;
The Man That Broke The Bank At Monte Carlo
3. CAPTAIN JINKS—Captain Jinks
4. BELL BOTTOM TROUSERS
-M. Jaffe-
Blow The Man Down
5. MEXICAN WALTZ—Chiapanecas
6. PATTY CAKE POLKA
Buffalo Gals

℗1973 CBS, INC.

# HOMESPUN

All songs written by
Ed Johnson

ALL SONGS-
MC CALL MUSIC BMI

33 1/3 RPM
STEREO
SR-5500 A
(31378)

Side One:

Southern Highway (2:11)
Swallows (3:17)
Dave & Linda's Wedding
Song (3:05)
Normal Day (2:07)
Potter Lady (2:33)
New Dreams (3:41)

# HOMESPUN

All songs written by
Ed Johnson

ALL SONGS-
MC CALL MUSIC BMI



33 1/3 RPM
STEREO
SR-5500 B
(31378)

Side Two:

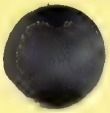
Home In The Country (3:45)
Waves Of The Dawn (3:05)
Hey There Friend (2:30)
Pigtail Girl (3:17)
Please Don't Say Forever (2:50)
Dakota Sioux (5:56)

Aim

Record Distribution, Inc.

**ADVENTURE PLAYHOUSE PRESENTS**
**ROBIN HOOD WINS THE GOLDEN PRIZE**

**SIDE A**
**STEREO**



**Aim-Q 553 C**

**Robin Hood Wins the Golden Prize**
**(Begin)**

© ℗

For O. O. and L. Kalar Reeves

MFG. & DIST. BY AIM RECORD DISTRIBUTION, INC. 1776 BROADWAY, NEW YORK, N.Y. 10019

# Aim

Record Distribution, Inc.

**ADVENTURE PLAYHOUSE PRESENTS**
**ROBIN HOOD WINS THE GOLDEN PRIZE**

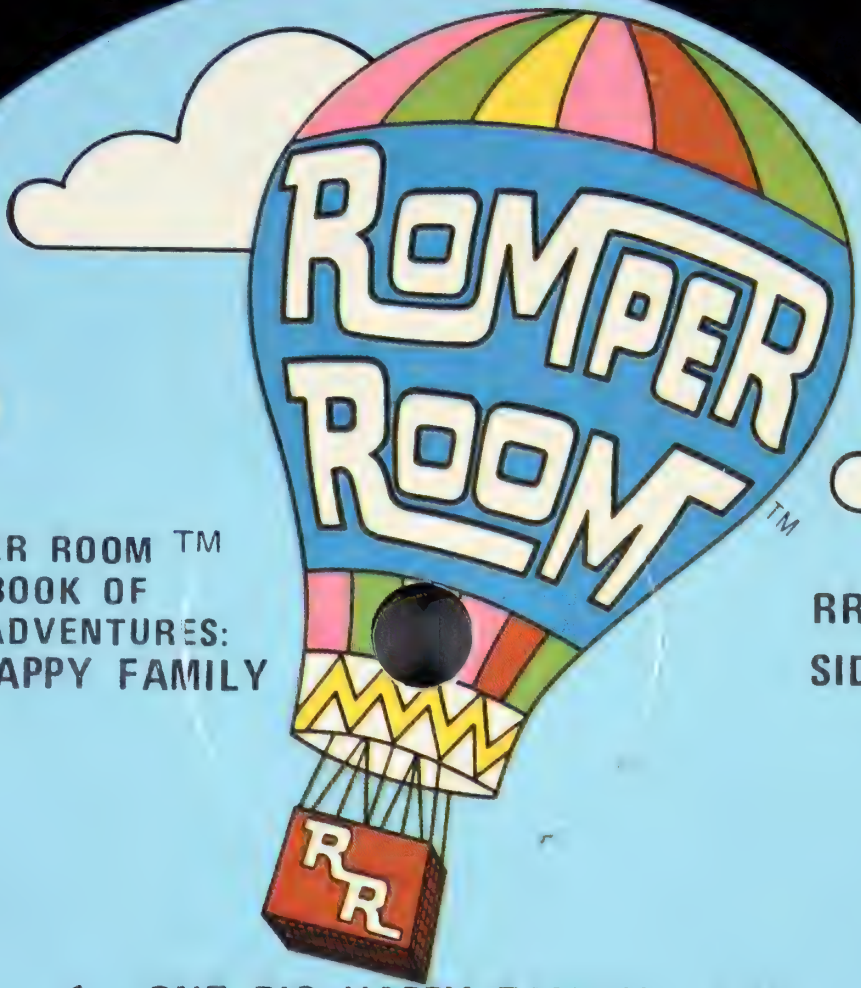
**SIDE B**
**STEREO**

**Aim-Q 553 C**

**Robin Hood Wins the Golden Prize**
**(End)**

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For O. O. and L. Kalar Reeves

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ROMPER ROOM TM
SONGBOOK OF
MUSICAL ADVENTURES:
ONE BIG HAPPY FAMILY

RR 13
SIDE 1

| | | |
|---|---|---|
| 1. | ONE BIG HAPPY FAMILY | 3:52 |
| 2. | MY MOM | 4:18 |
| 3. | MY DAD | 3:55 |

℗ 1984 CAEDMON




ROMPER ROOM TM
SONGBOOK OF
MUSICAL ADVENTURES:
ONE BIG HAPPY FAMILY

RR 13
SIDE 2

1. BROTHER/SISTER 4:18
2. EVERYTHING I LOVE 4:27

℗ 1984 CAEDMON

TRADEMARK OF KIDS' RECORDS

## LOTS MORE JUNIOR JUG BAND
## CHRIS & KEN WHITELEY

1. SHOO FLY ON ME (Si Kahn/Joe Hill Music ASCAP) 2:03
2. THE MUSIC GOES 'ROUND AND AROUND 2:28
(Michael Riley, Edward Farley & Reg Hodgson/
Anne Rachel Music Corp. ASCAP)
3. ON MY WAY HOME (Ken Whiteley/Homeland Publishing,
Jug Band Music CAPAC) 2:07
4. WASHTUB BOOGIE 1:15
(Chris & Ken Whiteley/Jug Band Music CAPAC)
5. HIGH AND LOW (Chris & Ken Whiteley/Jug Band Music CAPAC) :12
6. OLD DAN TUCKER 2:03
(Trad., new lyrics C. & K. Whiteley/Jug Band Music CAPAC)
7. EXERCISING (Ken Whiteley/Jug Band Music CAPAC) 1:48
8. ROCK ISLAND LINE (H. Leadbelly/Beechwood Music BMI) 2:28
9. THE GREY GOOSE (P.D., arranged by C. & K. Whiteley) 1:43
10. ALL TOGETHER NOW (Lennon & McCartney/Northern Songs) 2:00

**SIDE ONE**
**KRL 1018**
(KRL 1018 A)

PRODUCED BY CHRIS & KEN WHITELEY
© ℗ 1985, JUG BAND MUSIC
UNDER LICENSE TO KIDS' RECORDS

MADE IN CANADA BY/FABRIQUE AU CANADA PAR
KIDS' RECORDS
BOX 670, STATION A
TORONTO, ONTARIO, CANADA
M5W 1G2

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TRADEMARK OF KIDS' RECORDS

## LOTS MORE JUNIOR JUG BAND
## CHRIS & KEN WHITELEY

1. TAKE IT SLOW AND EASY 1.47
(Jesse Fuller/Contemporary Music, Inc. BMI)
2. YOU CAN'T ROLLER SKATE IN A BUFFALO HERD 1:31
(Roger Miller/Tree Publishing PROCAN)
3. THINGS ARE COMING MY WAY (Bessie Jones) 1:20
4. THE BEETLE BUG BOP 1:52
(Les Kangas/Unichappell, Elvis Presley Music BMI)
5. BALLET PARISIENNE (Offenbach) :45
6. HALFWAY DOWN THE STAIRS (A.A. Milne & H. Fraser-Simson/Ascherberg, Hopwood & Crew Ltd. c/o Chappell Music Ltd.) 1:30
7. THE MONKEY AND THE ENGINEER (Jesse Fuller) 2:00
8. I LIKE TO HAVE FUN WITH YOU 2:00
(Chris Whiteley/Jug Band Music CAPAC)
9. DILLY DALLY (F. Hibbert/Island Music BMI) 3:00

**SIDE TWO**
**KRL 1018**
(KRL 1018 B)

PRODUCED BY CHRIS & KEN WHITELEY
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UNDER LICENSE TO KIDS' RECORDS

KIDS' RECORDS ®

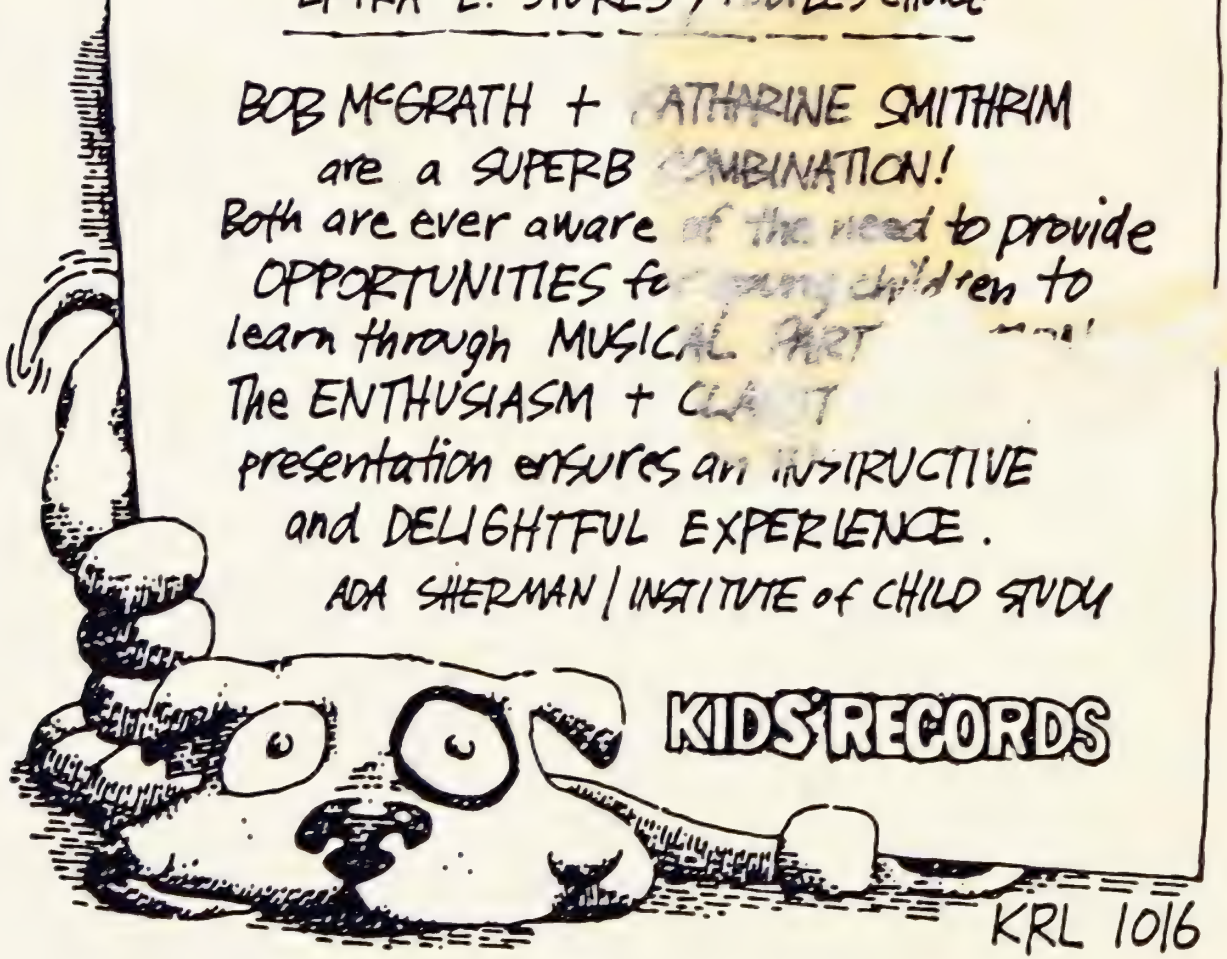
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Songs, activities and rhythms
for the effervescent pre-schooler
are performed here with such
artful simplicity that they can be
listened to again and again
with UNDIMINISHED PLEASURE.
ERIKA E. STOKES / PEOPLES' CHOICE

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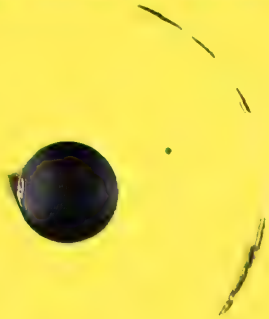
BOB McGRATH + KATHARINE SMITHRIM
are a SUPERB COMBINATION!
Both are ever aware of the need to provide
OPPORTUNITIES for young children to
learn through MUSICAL PART
The ENTHUSIASM + CLARITY
presentation ensures an INSTRUCTIVE
and DELIGHTFUL EXPERIENCE.
ADA SHERMAN / INSTITUTE of CHILD STUDY




KRL 1016

# ROSHEEN RECORDS

## THE CELTIC HERITAGE
## "HILLS AND VALLEYS WILL SING"



Side 1

TSR86116

1. The Bold O'Donahue - Trad. Arr.
2. Avondale - Trad. Arr.
3. Farewell to Dublin - B. Warfield
4. Boys of the Old Brigade - P. McGuigan
5. Mo Séan Dun Nagall - Trad. Arr.
6. Freedom for Ireland - J. O'Leary

Rosheen Records, 412 East Eagle Road, Havertown, PA 19083

# ROSHEEN RECORDS

## THE CELTIC HERITAGE
### "HILLS AND VALLEYS WILL SING"

Side 2

TSR86118

1. A Bunch of Thyme - Trad. Arr.
2. Mermaid - Trad. Arr.
3. Fields of Athenry - P. St. John
4. Whiskey in the Jar - Trad. Arr.
5. Home Boys Home - Trad. Arr.
6. Medley of Reels - All Trad. Arr.
   a. Sally Gardens
   b. Drowsy Maggie
   c. Merry Blacksmith

Rosheen Records, 412 East Eagle Road, Havertown, PA 19083




All songs published
Horohr Pub. Co.—BMI
Side One

**HSH 367 LP**
(8000)
33⅓
Produced by
Col. Dave Mathes
and Hoyt Sullivan

## REV. ARVETRA JONES

1. JESUS IS MY FRIEND—3:15
2. HE'S BEEN SO GOOD TO ME—2:35
3. SERMON: "OH HAPPY DAY"—7:20
4. I DON'T KNOW, BUT I KNOW WHO KNOWS—1:22

A Hoyt Sullivan Enterprise, Box 653, Nashville




All songs published
Horohr Pub. Co.—BMI
Side Two

HSH 367 LP
(8001)
33⅓
Produced by
Col. Dave Matches
and Hoyt Sullivan

## REV. ARVETRA JONES

1. JESUS IS PASSING YOUR WAY—2:23
2. I HATE THE SIN—4:25
3. SERMON: "OH HAPPY DAY!"—3:40
4. JESUS CARES—2:30
5. AFTER AWHILE—4:14

A Hoyt Sullivan Enterprise, Box 653, Nashville

DARDO
RECORDINGS

# OLGA GUILLOT

JPD-3645

Cara A
33 1/3 R.P.M.

1. M I E N T E M E
2. ESTAMOS EN PAZ
3. POR ESO ESTOY ASI
4. S I N M I
5. S O L A
6. CAMPANITAS DE CRISTAL

MLP-509

MANUFACTURED BY PUCHITO RECCRDS MFG. CO. INC., HIALEAH, FLA.


DARDO
RECORDINGS
OLGA GUILLOT
JPD-3645
Cara B
33 1/3 R. P. M.
1. PALABRAS CALLADAS
2. ESO Y MAS
3. VIVIR DE LOS RECUERDOS
4. D I M E
5. NO ME QUIERA ASI
6. DOS CAMINOS
MLP-509
MANUFACTURED BY PUCHITO RECORDS MFG. CO. INC., HIALEAH, FLA

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

SIDE 1

FS 271 (E)

## SARAH VAUGHN

### Volume II

| | | |
|---|---|---|
| 1. | IT'S YOU OR NO ONE | 3:11 |
| 2. | TENDERLY | 2:50 |
| 3. | THE LORD'S PRAYER | 2:52 |
| 4. | WHAT A DIFFERENCE A DAY MAKES | 2:47 |
| 5. | GENTLEMAN FRIEND | 2:30 |

℗ 1973 Everest Records, Inc.

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

SIDE 2

FS 271 (E)

# SARAH VAUGHN

## Volume II

| | | |
|---|---|---|
| 1. | MOTHERLESS CHILD | 2:45 |
| 2. | THE ONE I LOVE BELONGS TO SOMEBODY ELSE | 3:17 |
| 3. | SEPTEMBER SONG | 3:03 |
| 4. | TIME AFTER TIME | 3:00 |
| 5. | A HUNDRED YEARS FROM TODAY | 2:55 |

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